

Manda Oral Literature

Documented and Translated by
B. Ramakrishna Reddy



CENTRAL INSTITUTE OF INDIAN LANGUAGES

&

bhasha

BHASHA RESEARCH & PUBLICATION CENTRE

Manda Oral Literature

Documented and Translated by B. Ramakrishna Reddy

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Fax : 0091/0821-2515032

website : <http://www.ciil.org>

&

Bhasha Research and Publication Centre

62, Shreenathdham Duplex

Opp. Shrinagar Society, B/h Dinesh Mills

Vadodara- 390 007, India

Phone : 0091/0265 - 2331968

Fax : 0091/0265 - 2359059

website : www.bhasharesearch.org.in
www.adivasiacademy.org.in

For
R. E. Asher, my guru
and
D. P. Pattanayak, my mentor

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I am thankful to the University Grants Commission (U.G.C.) for supporting the Manda research project through the Special Assistance Programme (SAP) of the Linguistics Department. Professor Bh. Krishnamurti, the Director of SAP, has guided, encouraged and stimulated me in my work. I am highly indebted to him. I am also thankful to other colleagues and students in the Department.

While I was working at the Central Institute of Indian Languages, Mysore, the then Director Dr. D. P. Pattanayak deputed me to conduct fieldwork on Kuvi, another Kondh language of Orissa under the Bilingual Education Programme. My teacher, the late Dr. H. S. Biligiri, as the supervisor of my fieldwork taught me many techniques, methods and practical approaches involved in a field study. I am ever so grateful to both the mentors as their inspiration drove me to continue my research on tribal studies.

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Last but not the least, I remember my late wife Nagamma who was a constant source of inspiration in my life and encouraged me in my academic pursuits. She would have been delighted to see the publication. I pray that her soul rests in peace and tranquility.

B. Ramakrishna Reddy

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Foreword

During the last academic year, the Central Institute of Indian Languages (CIIL) had offered a substantial grant to Bhasha Research Centre for a set of four books, which are now ready to be published. These are -

1. *Tribal Literature of Gujarat* by Nishaant Choksi
2. *Manda Oral Literature* by B. Ramakrishna Reddy
3. *Manda-English Dictionary* by B. Ramakrishna Reddy
4. *Indigenous Peoples: Responding to Human Ecology* by Lachman M. Khubchandani

Although the Government of India and especially the Ministry of HRD can create an academic environment conducive to application-oriented research, it cannot force its agenda on the research academies and bodies, sincere and dedicated professionals. Many of them want to help the smaller communities solve their problems in the sectors of health, education, preservation and promotion of cultural heritage and related social problems. The materials produced have to be sensitive to the legitimate needs of the individuals and communities with which they work. This is exactly what is being done by Bhasha, Baroda. Earlier, CIIL collaborated with them in bringing out pictorial glossaries and other materials in a large number of Bhili dialects.

Among the books being published, the importance of a dictionary is undeniable. With the advent of literature, words acquired new meanings as well as usage. To help readers to have an entry into the world of unknown words, the publication of dictionaries is essential. Since many tribal regional languages have started producing literature these days, an introduction to all of them from Gujarat is very useful. Similarly, orality keeps the debate on in literary circles, and to that extent the work on Manda oral literature is particularly welcome. The last of these is a treatise by Professor

Khubchandani, who has been at the forefront of tribal studies for the last fifty years, and is an untiring crusader for the tribal cause. In that respect, his work on *Human Ecology* is extremely important.

What are the challenges for a Tribal Languages researcher in India? In many cases, the tribal habitats are inaccessible and almost one-third of them still live below the poverty line. Consequently, hunger and prolonged fight with day-to-day adversities take precedence over education as effects of development are either lacking or are sub-standard. Abject poverty of these people compounds the problem. And yet, they are creative and culturally sensitive, and may even turn out to be more civilised than the so-called civil society. The situation has vastly improved after 'Tribal Affairs' received a special focus and a special ministry was set up and the sectoral programmes, such as health, education, poverty alleviation, women & child development etc., are looked after by the concerned Central Ministry that continues to administer its programmes.

CIIL has always been active in the field of tribal and border languages, and is engaged in endangered languages research these days. This is not something that can be achieved by one institution alone, no matter what its funding for such activities would be. The main dearth is in the human resource that is in plenty with organisations such as Bhasha. This is what makes the collaboration worthwhile. I am sure that research scholars, faculty, government officials as well as common readers would like these books, and will send us their feedback to improve upon these texts in later editions. More importantly, these books are going to be acceptable by all those who are members of these communities. That will give us all a great satisfaction.

In March 1996, Dr. B. Ramakrishna Reddy joined me for a workshop at Saputara in South Gujarat. Saputara is a tiny village set in the picturesque hills of the Dangs district entirely populated by adivasis. The workshop had for its theme 'Adivasi Oral Traditions and Adivasi Languages in India'. Dr. Reddy made a brilliant presentation in the workshop dealing with languages of adivasis in Orissa and Andhra Pradesh. His presentation had a great impact on the participants. As a result, we decided to set up a major project of publishing the literature of adivasi communities in India. I approached the Sahitya Akademi for this purpose; and the project of 'Literature in Oral Traditions and Tribal Languages' came into existence. The aim of that project was to publish a multi-volume series of literature in oral traditions using the format of bi-lingual publication that I had previously seen used for the poetry of Pablo Neruda. The series was designed by a young designer from the National Institute of Design. This designer, Sudhir Horo himself came from an adivasi community. The bi-lingual volumes started rolling out from my Baroda office, and within the first five years I had managed to send a good dozen volumes over to Sahitya Akademi for their printing in Delhi. The series started acquiring substance. It had a tremendous impact on the community of scholars, translators, folklorists and tribal activists interested in conservation of oral traditions and traditional knowledge. At Baroda, I decided that the activity of publication should be further strengthened. With this aim in mind, we created a special wing for publication. In due course this publication wing, initially set up by Bhasha Research Centre, has by now established itself as Purva Prakash publishing house.

Purva Prakash brings out a magazine for children distributed over ten thousand schools, works of creative writing by adivasi writers, educational material for adivasi children and teachers and a moderate number of scholarly works. Purva

Prakash is publishing a dictionary of Manda-English compiled by Dr. Ramakrishna Reddy. I am particularly happy in having his delightful compilation of Manda folk tales published through Purva Prakash. In a way it is in continuity with the earlier Sahitya Akademi project, but at the same time it marks a beginning for Purva Prakash towards publishing bi-lingual volumes. The value of compiling, transcribing and translating imaginative works from adivasi languages cannot be overstated in our time. It is widely feared that the twenty first century will be remembered in history as the century that witnessed the extinction of natural languages in a large number. As the space and capacity of artificial intelligence grows on increasing and as cyber space starts replacing the human psyche, the natural languages are likely to shrink and dissipate. This will be, as generally feared, more so in the case of the languages of the adivasi communities. Whether languages belong to nationalities and ethnic groups, faith-communities or interest-groups beyond and outside the most immediate, nonetheless they all form our common human heritage. Therefore, it is necessary for linguists, translators, folklorists, students of literature and scholars dealing with humanities to contribute to the work of fighting the impending 'phonocide' or 'aphasia'. I am delighted that by compiling the folk tales from Manda Dr. Ramakrishna Reddy has made his contribution to the work in which many of us like-minded citizens of the world are involved. He has gone a step further and brought to folklore the dexterity of a trained linguist by providing faultless transliteration of the original. I am sure that his work will continue to serve for a long time the need to acquaint the world with the Manda people, their culture and the richness of their creative imagination.

Preface

Central India is the homeland of many tribal communities whose native languages belong to the Dravidian, Austro-Asiatic or Indo-Aryan family. The Kondh is one such prominent tribe living in parts of Orissa and Andhra Pradesh and speaking a group of Dravidian languages. The community is also found, though in fewer numbers, in Chattisgarh, Jharkhand, Maharashtra, West Bengal and Assam.

The name of the tribe under study is written with different spellings such as Kondh, Khond, Khondh, Kandha, Kond or Kondo. Here, the form Kondh is adapted as a representative term. These labels for the tribe are said to be derived from the Telugu (Dravidian) word *konda* which means 'mountain' or 'hill'. Kandhamal, that is a district in Orissa can be interpreted as a combination of Telugu *konda* and Proto-Dravidian *malai* 'mountain', providing the meaning 'hilly region' and hence 'hill dwellers or hill tribe'.

Many of the tribal communities in Orissa and adjoining areas are referred to as Parjas, 'the people'. Accordingly the Kondhs are known as Kondh Parjas on par with other tribal communities like Pengo Parja, Bondo Parja, Parenga Parja and so on. In the complex multilingual context of India, many ethnic communities may speak a single language as their home language. But in the case of the Kondhs the situation is quite unique for 'Kondh' is a generic term standing for a single tribal community that is divided into five linguistic groups depending upon the home language or mother tongue of a particular section. Thus, there are five Kondh languages distributed chiefly, if not exclusively, across the area that are given as under:

1. Kui – Phulbani (Kandhamal), Boudh and Ganjam districts of Orissa;

2. Kuvi – Koraput and Rayagada districts of Orissa; Visakhapatnam, Vizianagaram and Srikakulam districts of Andhra Pradesh;
3. Pengo – Nowrangpur (Nabarangpur) and partly Kalahandi district of Orissa;
4. Manda – Kalahandi district of Orissa and
5. Indi-Awe – Rayagada district of Orissa.

These linguistic groups are also called Kui-Kondh, Kuvi-Kondh, Pengo-Kondh, Manda-Kondh by the native speakers whereas the outsiders refer to them collectively as Kondh Parjas.

Manda was identified as a distinct language in 1964 by the late Sudhibhushan Bhattacharya of the Anthropological Survey of India and Professor Thomas Burrow of Oxford University while they were conducting fieldwork on Pengo. However, they could not carry out a detailed study of Manda. I carried out intensive linguistic fieldwork on Manda at several intervals during the period from December 1978 to January 1981. Data was collected with the aid of questionnaires, interviews and participant observation.

Manda and other Kondh languages belong to the South-Central sub-group of the Dravidian family. The Manda Kondhs live in the highlands of Thuamal Rampur Block in Kalahandi district of Orissa. There are nearly sixty villages inhabited by the Manda community; the population of each village ranges anywhere from twenty five to three hundred persons. The total number of Manda speakers as estimated during our visits is between four thousand to five thousand. The Census of India with effect from 1971 does not record any language that has less than ten thousand mother tongue speakers. Consequently, Manda is not mentioned in the government records. The community is currently living in isolated highlands and retains its distinct mother tongue. But the language is endangered due

to the impact of Oriya, the major inter-group medium of communication. The Manda speakers are bilingual with command over their home language as well as Oriya.

The Manda oral literature in this volume was dictated by our principal informant Jabya Sanatan Majhi (Sanatan hereafter). He hails from Katkura village, situated at a distance of five kilometers south of Thuamal Rampur. Sanatan is educated up to eighth standard in Oriya medium and has also worked as a teacher in a tribal welfare school. As chief of his community he is highly respected. He has fluency in both Manda and Oriya languages. The oral literature as dictated by Sanatan was documented by me in notebooks though some of the materials was also recorded on audio tapes with a cassette recorder. The transcribed data was thoroughly checked by the informant and the documented literature was read out to several groups of Manda speakers who have approved it. The translation was undertaken in the initial stages, with the help of the interpreter, Konda Dora who knows both Oriya and Telugu. The process involved the following stages: 1) I read out the written Manda text from my notes; 2) Sanatan translated it into Oriya; 3) Dora interpreted it into Telugu, which I noted down and finally, 4) I translated the materials into English. Many complexities have crept in due to the several layers of translation, each contributing certain hurdles. Through intensive interaction with the Manda Kondhs, I attained a near native comprehension of the language and carried out my English translation by checking against the original Manda texts. However, it has not always been possible to find semantic equivalents in English for Manda socio-cultural practices recorded in the literature.

The oral literature assembled here reflects various dimensions of the Manda-Kondh community. This literature is a treasured depository of the tribal way of life and presents the community's cultural heritage, world view, traditional wisdom,

practical knowledge and philosophical life. Each narration represents various cultural aspects of the tribe, both material as well as spiritual. The mythology of creation deals with the origin of the earth, various deities, the Kondh people and their rituals and the duties of the sacred guardians in conducting the worship. There is a hierarchy of gods as well as rituals that have to be respected and followed strictly.

The Kondh community used to indulge in *mariah*, the human sacrifice made to the mother earth with a belief that the sacrifice would bring prosperity. But this practise was suppressed by the British officials in the middle of the 19th century and the sacrificial object was replaced by animals like buffalo, goat or ram. The festival is now known as *Tuuki perbe* and is celebrated in the month of *puh* or December-January. The ritual is portrayed in the narration. The festival of *dulkun* is a thanks giving ceremony to mother earth for bestowing people with a new harvest and is annually celebrated in November and December. The interaction between a poor boy and a celestial nymph forms the theme of another narration, depicting the tribe's links with supernatural Bheema gods. Similarly, the life cycles of marriage, family life, interaction between man and animal, satire on the current judicial system and finally the apologues - all of these form an integral part of the oral literature of the Manda community.

B. Ramakrishna Reddy

Myth of Creation

parza:ŋ pura:ŋ

evar sa:tzaŋ masirge. evar na:ŋa be:t, ve:ra be:t kize manirbage. evar a:nlu:daŋ - ba:nlu:daŋ. evar sa:t ba:yi, masirge. evar a:ge - purbe apka be:t kize tinze masirge. evar bonosta - bondurgata baha kita masirge. a:ge za:ga la:vi, purti la:vi ve:ra evar sa:t ba:yi masirge. e:ba ru ranta il ruhtir a:r evar dinapati lu:pa:kandi a:re mika:tihi inza va:ndi. elega:z, elega:z evar masir.

manzele dine:k sa:t ba:yi ka:ŋdiŋ ru pe:ŋda tatir. ru pe:ŋda ka:ŋdiŋka papkadek papkateri. papkadele, ru ka:ŋdi bitra runde:l mani. ka:ŋdi harukatan pakhe masun. e:ba ka:ŋdi bitra lahaŋ va:y tu:kize “hā naŋe paktava. naŋ tiya:r kize ki: lahaŋ pakta, tiyyā lahaŋ paktava” ini. eda:k evan “va:dre, da:da! idi inaŋdi u: ka:ŋdi va:y tu:ktay. a:z a:vu kal a:vu” inze ta: da:darka a:rtunge. a:rida:k evar vizar va:tir. ka:ŋdi paktir. ka:ŋdi pakida:k e:ba runde:l zi:pa:ŋ ga:re mani ka:ŋdi bitra.

edel manida:k “abari, va:yeŋe! inah kiduhu? a:vu, inaha inzuhu idelka?” “idelka e:mi isiaka a:nde. dokri isihitu maŋ huk’a:vu, sa:tba:yi manzuhu. dokri invakey, e:mi inzuhu. idel maŋka ve:ra a:me be:t bula:katihi la:y-ku:ŋ vanz hi:z manzan. a:m mika:tik va:tihi tinzuhu” inze eva:r isirge. a:re dinapati baraŋ, ma:ŋgehiŋ, ku:traŋ, pa:bgaha masirge.

pa:gdele dinek ta: da:dar isirge “e:mi! i:ne viza viza u:ŋ kapi ki:z tina, i: bara u:ŋ mata:r kapi ki:z tinva” inze ta: da:dar isirge. eda:k ede:l “hā da:da kapikiz tinvu” inige. evar elek isir a:r be:t bula:kade:k hasirge. hanzele a:re ‘ma: da:dar inakide:k naŋka viza viza u:ŋ kapiki:z tina.

bara u:ŋ kapi ki:z tinva. inakide:k insir? hā bara u:ŋ ga:gaŋ a:ydi eda:k ki ide:l tinde inze naŋka ileg insir. a:vu, bara u:ŋ kapiki:z tinze huŋita' inige. bara u:ŋ kapi ki:z tini.

tinida:k e:ba iske ni:tik teltele ini a:r iske ha:yige. iske ha:yi eda:k 'abari iske ha:yi inah ki:de' inige. a:r 'aba:ri ma: da:dar e:ktanirta gi va:tihi. iskehe ha:yi. e: ve:ra a:ge - purbe iske la:vi ve:ra, idi suni. 'iŋka a:n dahkade' inze edel gu:nankige.

gu:nanki a:r 'a:vu iŋka iske mande gi, a:n panti marta dumi a:re huŋze huŋize, emni ta:ka iske kuyyā a:tihi e:ba a:ne hali' ini a:re ru marta dumi. dumi a:r huŋze huŋize o: bahut deha ra:zi ru izza iske dūy a:z mani. hali huŋze huŋze hali hali hali a:re e: inza hali. e: il a:ndba ru rak'heŋ ile. rakheŋ inza hali. "iske hartī hi:da" ingay. "iŋkanati"? ini e: rakhe.

eda:k "a:vu, a:ne o: a:nlu:daŋ - ba:nlu:daŋ ta: e:mita. naŋka iske hartī hi:da. ma: da:dar 'viza viza u:ŋ ka:pikiz tina e:mi, bara u:ŋ kapiki:z tinva' inze insir. eda:k a:ne 'inakidek ma: da:dar viza viza u:ŋ kapiki:z tina bara u:ŋ kapi ki:z tinva' insir isu, a:re bara u:ŋ kapiki:z tisū. kapikida:k e: iske ha:tu. ha:yda:k panti marta dumtu a:re huŋdatuze i:ba iske duyā a:zmani. eda:k iske e:nka va:tu. ma: da:dar va:tihi iske inakidek ha:ti inze muḍḍanir, ṭraktanir inze a:n i:ba e:nka va:tu" inze rakhe buḍiyaka edel ini.

eda:k "hā mana, mana. a:n iske hi:da" ini. a:r e: rakhe buḍya 'va:yde na:mzi va:tihi tinzuŋme' inze e:del harda:ndba. ta:mzi hasa manun emni bake bula:kade:k. 'evan va:ti isihi tinzuŋme' inze edelka ma:lay kindba. ede:l 'uhi hidamta e:mi' inige 'hā uhihi:da' ini. eda:k uhne hi:ge, uhi hi:ge, nu:yne hi:ge nu:zye hi:ge. "a:v, a:zi a:n halide. naŋka ma: da:dar muḍḍanir. iske hi:da a:n u:zme u:bga:ndi. ma: da:dar haki haki a:z va:nirde ku:ṛ-la:y vaska:ndi".

inida:k "a:v, henḍe:k mana. e:y isuk taka hi:damta. zu:ṛita hala". gariya ruṇḍi sa:tguṭa ka:ṇaŋ ki a:re e:

gariya rakhe buḍya hi:ge. gariya hi:da:ki zu:ṛita hali a:re e:y mukiṇba. e:y muktimetu e:y zeniṇba. ‘aba:ri inah za:ṇa ki:de. esaṇ ma: da:dar muḍḍanirde. esaṇ e:y u:yi, e: rakhe buḍya hi:yi, a:r a:ne iske inza u:yi’ inze ede:l gu:nan kindba.

e:ba puṭeṇ masiṇge. “abari i:ne inakide:k de:di ma:nay inzibagi? rakhe buḍya ta:mzi va:vunba eda:khe niṇka tinze:k niṇka ma:lay kidanba. halamde”. “halize e:ytu zeniṇba. e:y u:vatihtu iske hi:davu” ini. eda:k be:ṇḡtaṇ iniṇ “a:v, oho, esek deha:ni ma:nay va:ydel mande. ede:l, a:nlu:daṇ ba:nlu:daṇ ta: e:mi, a:r edelka ruṇḍ sa:yzu ruṇḍ hi:vati isihitu a:vuhe”.

“be:ṇḡtaṇ!” “inaṇḍi” “i:m ka:ṇaṇa hu:ṭa:ba:d! idel e:y rakhe buḍyaka u:si hiya:d” inze puṭeṇ be:ṇḡtaṇka isiṇge. “hā” isiṇ a:r be:ṇḡtaṇ hu:ṭa:batiṇ. hu:ṭa:ba:yida:k “ze e:y muka!” inze puṭeṇ isiṇge edelka. edel e:y muki a:re e: rakhe buḍya inza u:se hi:. u:s hi:da:k “a:vu, ta, iske tamde, a:n halide ma: da:dar muḍḍanir. e:ytu tas hi:ttu” ini. “hā, heṇḍe:k manamta”. “a:vu, a:n manvude. a:r hu:ze iske hi:davatihi halide.” inida:k ta:mzika pene huṛi, huṛi be:ge va:vatun. eda:k e: iske ru kita, a:re harhuṇ ru kita, ka:ṇa haṇu:ṇta harhuṇ, a:r ru zi:krita iske kiz hi:ge.

“haṇu:ṇ ile kize e:ṇgam a:re iske ile kize aha a:r u:ya, nuyle iske ha:nde” inze hakri ki. e:di haṇu:ṇ ahi a:re hali, hali, hali, hali. ta:hasi penetik harhuṇ re:z, re:z, re:z, re:z hasiṇtu. e: rakhe ile a:r e: ta: iletik harhuṇ naḍiṇge. e:ba harhuṇka iṭi, iske u:ki a:r ḍe:ṇa ‘aba:ri ma: da:dar va:tihi muḍḍavirde’ ini a:r harda:y a:r kuhi.

kuhtele rakhe buḍya ta:mzi ta:nza va:tun. rakhe buḍya ini “inakide:k i:n huṛama va:vatidena. ruṇḍe: va:yde: mani. edelka i:ne a:r a:n massihi gehpatuhudema a:r tissuhudema”. “a:y, ina:k te:bay kivati”? “te:bay ki:tu e:bame te:b(a) a:vay.” “a:y, a:ntu eni kam mani eda:k va:vatu” isunge.

eda:k “zemtu” rakhe buḍya a:r rakhe ta:mzi kize hasiṇ. e:del hasi penetiktu harhuṇ bungze hasiṇ. harhuṇ gaza:tiṇ a:re pu:y ḍihta maninge. e:ba bungti harhuṇ po:s

po:s po:s hasiŋ. e: inza ni:katiŋ. a:r e:del il bitra mani. il bitra mande:lka “hā, il ze:ta il ze:ta” ini:da:k “a:vu a:n il zetav, ma: da:dar muḍḍanir” ini:da:k ve:ṛa-buḍito duve:rta ka:ta maniŋ.

e:ba ta:da:dar eni be:ṭa bula:nar “huṛad ṛe! ma: e:mikana, na: aŋlaŋ zetaniŋbana, ina a:yi, zu:rhe: gi dukhe a:yi na.” “a:v ṛe! a:n panti marta dumi a:r huṛi ṛe: ma: e:mika inarme heṇḍe:k ina kinirā, ruṇḍele ekṭa inza” isun. a:r harukatan mar ḍeŋgata dumtun a:r huṭun ge. “a:vu ṛe: duve:rta rikar aṇḍraŋ gi a:skema ka:tamanir”. inidak “a:vu ṛe: elek haladā, ga:ṛek ḍaray kize devar ininaṇḍi pi:kaha u:nir a:r de:delka inahinah kinirā” inida:k evar roso roso roso inze huntir.

a:re “i:ne inakide:k idelka ḍaray ki:diba” inze rakhe buḍyaka, rakhe ta:mzika isir. eda:k “a:vu, ide:l ma: iske taka va:yi eda:k.” eda:k “sala:ka:tati, i:ne ile kize re:ma:ta manzi. ile kize re:ma:diba, re:ma:ta manze” isir a:r evanka pa:gzetuktur. a:r rakhe buḍyakame pa:ktir a:r rakhe buḍyame ha:yi. e: rakhe, ta:mzikame pa:ktir.

“huṛa e:mi! i:ne inakide:k iske takati?” “a:vu, da:da! bara u:ŋ kapi kiz tisu, a:r inaha:nde inze kapi kiz tisu, a:re iske ha:yi iske ha:yida:ki iske takatamasu a:r ka:l ka:l va:tiŋ”. “hū, niya huṛa kapi kiz tinva hu:ze vanze tinam” isir. a:r ta: da:dar lu:pa:kade:k hasir. lu:pa:kade:k halida:k evar rasata tu ha:ta manir. ha:tarka edel duve:r zey a:r “aba:ri! i: sa:la i: palke lahaŋ tinsidema” ini a:r rakhe va:yta ru la:t tugi. ru la:t tugida:k e: palke aḍḍida:k ede:l ṭa:ṇe ha:yi.

mikatiki ta:da:dar lu:pa:katar inza va:tir “abari! ha:yiye ṛe! huṛgavadā” inze ta:da:dar isir a:r edelka pabḍi hi:katir. pabḍi hi:ka:ti ta:ka “a:vu, i: kalizugse:s leke ra:zi purti la:vi ve:ṛa, i: ra:z lad lad, purti lad lad ini ve:ṛa, e:del e:mi ruṇḍ pa:nta masuhu ṛe:. inakide:k ma: kurumto la:vay inaha:ze ha:yina. ta:ya kaṇṭi rakheŋ tinzihi:tiŋ” inze evar gu:nan kitirge.

e: ve:ṛa a:ge ma:nay la:vay. evar a:nludaŋ ba:nlu:daŋ masir. e: ve:ṛa rakheŋhe masiŋ. e: ve:ṛa ma:nayme zolom

a:ydi la:vayge. e:ba ra:zitik rakheŋ, asuriŋ bula:ze masiŋ. eda:k ra:z lad lad inze, ra:z dartenme paŋdratik zolom a:z la:vay. e: ve:ra dartenka, a:vu e:ba edel ha:tita:ka edel zolom a:yi. ‘a:vu, a:ne inarka di:kti himetu a:ne ha:yiba. a:n hali ma:pru ta:ka’ ini.

ma:pru ta:ka hali a:re ini “a:vu, i:n naŋka ru umarbor hi:da. a:n inarkame di:gtihi a:n ha:yiba. a:n inah isihi evar ha:yake elegni bor hi:da”. inida:k “hā, kuha” inida:k kuhikige ma:pru. ma:pru kuhiki a:re “hala i:ne, ni: da:r a:yi ta:kra:ni. i:ne inarkame tinze:k ađi. niŋka inarme zi:tadek ađvir” inige ma:pru. ā ini a:r va:yi.

va:yi, va:dele a:re e:ba zi:bon a:yi a:r va:yi. a:r e:ba ta:da:dar gu:nan kiz masir a:r ni:kay. “a:v, da:da! a:n zi:bon a:tu. a:r ma:pruka bor e:nkatu. naŋka ileg ileg ma:pru bor hi:day”. “hū, hi:da:y, beleke e:mi. oho, a:me ni: ha:ti lahaŋ ku:ŋ a:v, e:y a:v,. a:me haki, ehki a:ze manzuŋba”. inida:k “hā, a:n niya: a:r ha:vude. na: da:r niya: ta:kra:ni a:yi”.

“hā, a:vu, manaŋdi, niyā ru be:ruŋ a:ndba ge. ra:zi ruŋđ a:r u: darten zonom a:ndba ge. darte:n zonom a:ni za:gata hanzuhu. e:ba asur ruŋđ mandge. asur ma:nayka vi:spanbage. e:ba ma:nay manze:k ađvuba, za:nay manze:k ađvuba. e:ba ra:zi lad lad, purti lad lad indba. e:ba parzaŋme la:vatir, inarme la:vatir. e:ba parzaŋ zonom a:nir ge.”

“e:ba inah kize zonomkidi ta:kra:ni”? “a:vu, a:n zonom kide. evar a:ge zonom a:tir – eva:r ku:nd, ku:ndke zonom a:tir, ade:s ku:nd, a:dima:ta gorbo. a:dima:ta gu:ma:ta. gu:ma:ta ta:ka evar zonom a:tar, evar ade:s ku:nd. eda:k a:dima:ta gu:ma:ta. a:ge taŋka a:dima:ta, taŋka niyā guma:ta da:r a:yi.” “inakide:k gu:ma:ta da:r a:yi?”

edi gu:ma:ta – adima:ta, i: ku:nde:n hi:mŋa ruŋđi pa:nidimani, aŋdra hi:mŋa. aŋdra hi:mŋaka e: gu:ma:ta – a:dima:ta eti:di mani. eddele e:del manaŋdi tiyaven huŋi a:r ta:mzika lu:pki. ‘i: kađdeka ileŋni manaŋdi mande naŋka i: kađde na:lek a:ne pre:mo a:yi, uđriŋ a:yi’ inze nizor ta:mzika ta:ne lu:pki. lu:pkida:ki edel e:d a:yi

guma:ta. a:ge a:dima:tama. a:dima:taŋka guma:ta. a:me ku:ndketan, ade:s ku:ndke, e: a:dima:ta puṭata zonom a:tuhu inze a:dima:ta ta:n punvay, a:re nizor pu:ka lu:pki.

eda:k taŋka bogoba:n ma:pru inize “i:n sa:la nize pa:nti hi:mṇaka lu:pkiti, za:! sa:la: i:n gu:ma:ta a:ya. esek ni:mzi, i: ni:mzi niŋka ṭrakhe ṭrakhe ru:danun, ṭrakhe ṭrakhe pe:ydannun. i:n nizor ni:mzika lu:pkiti” inze ma:pru bo:r hi:. eda:k taŋka a:dima:ta a:vudde, guma:ta. guma:ta guru a:yi.

a:re edel hali “a:vu, naŋkatu ṭa:kra:ni inze ma:pru inza:ydi mani. niyā i:n naŋka guma:ta inza:y”. ta: dali da:da “a:vu, a:r hala, i:ntu a:vuhe e: gu:ma:ta, a:dima:ta hina a:yi. eleki i:ntu gu:ma:tati inah kize gu:ma:ta a:dima:ta insi. ‘a:ntu ṭa:kra:ni bo:r pa:ntata’ inze inga”. ta:da:da ṭa:kra:nika isun.

inida:k a:r hali. “ma:pru:! a:n inahkize guma:ta a:tu? a:ntu ṭa:kra:niṭa, a:r inah paṇ a:n gu:ma:ta a:tu?” inze ma:pruka ini. “a:vu, inater ni: hi:mṇaka nize lu:pkitir evater a:tir gu:ma:ta. a:re inater nizor hi:mṇaka tisir evater a:tir ṭa:kra:ni.” “hā inar ṭa:kra:ni agyā, a:r inar gu:ma:ta?” “a:vu, i:n ṭa:kra:ni, e:di guma:ta”.

ṭa:kra:ni a:r gu:ma:ta a:ndba duy ba:yi, duy boyni. “a:vu, ma:pru! i: ra:zi kata:r-maka:r a:ze i: ra:zi lad lad indba. i: ra:zi darten zolom a:vuba. heṇḍek hanzuhu tolpur, upurpur la:lek, tolpur pu:kta, a:me huṛgadun.” “a:vu, e:ba hasihi asuriṇ vara maniṇ. miŋka rikata:ka tinzaniṇ”.

inida:k “a:vu, tinzaviṇ ma:pru! a:me sa:ri kuntik bula:z manzun, madre halvun”. inida:k “sa:ri kuntik bula:ya:d. asur mande e:ba ra:zi miha a:vude, e:d ra:z lad lad indba. e:ba matar halva:d”. inida:k gu:ma:ta a:r ṭa:kra:ni hasiṇ.

hanzele ra:z lad lad lad ini ve:ṛa, e:ba ṭa:kra:ni huṛi asurka ‘aba:ri de:dhe gaṭa ra:zetik purtetik lad lada:y kindba’ ini a:r asur bake hali. asurka inah kitihi itka aḍḍi. naṇtu ma:pru bo:r hi:da:ydi mande. tinze huṛi niyā’. ba:ro rokom korom kize, se:ṣṭa kiz huṛi, aḍva:y.

aɖva:yɖak ta:n vi:za mayi a:re va:y bakteŋ niŋgay. a:re asurka vahin, pu:taŋ naɖpaha tini. tinida:k asur ha:yi. asur ha:yida:k, e: na:nziŋ, asur ha:ti na:nziŋ, i: ra:zi zonom a:yi. ra:zi darte:n baza:r a:yi. nuyle, ra:zi lad lad lad inbaha mani. asur ha:yi. asur ha:yida:ki i: ki:to, potongo logon, puteŋ, kri:kaŋ sob zonom a:tiŋ a:re i: ra:zi porostiti a:ze mani.

e:del ɖa:kra:ni. e:del a:ndba a:ge zonom a:ydel. a:r guma:ta a:ndba de:na zonom a:ydel. “a:vu tolpor tiya:r kituhe a:r za: da:dar bake” inze a:re a:nludaŋ-ba:nludaŋ bake hasiŋ. “a:vu, da:da i:m tu sa:t ba:yi manzir. inater a:dirba za:ni, inater a:dirba dehavari, inater a:dirba royt, inater a:dirba du:tar kize ru be:run kitih i aka a:nde. ladi ka:do lad lad ini ve:ra” inze ta: da:darka ini. “inah kiduhu e:mi?” “a:vu, a:me ru pa:lon kivati isih i a:vuhe”. “a:r i:n inaŋɖi a:di?” “a:vu, a:n hitakanya a:yi” isi a:r tolpor hasiŋ. rukan dehavari a:tun, rukan za:ni a:tun, rukan gurnay a:tun, a:r rukan du:tan a:tun. eleg a:z e: ve:ra da:r itkah a:tir a:r kam kitir. ka:m kize evar hasir tolpur.

tolpur hanzele, ilke bine bine ilke sa:t ba:yi sa:t goɖa ruhtir a:r e:ba masir. manzele evar ru kam ruŋɖ pa:lon kitir. “ina kam pa:lon kiduhu?” “a:vu, a:ge ma: ra:niŋ inze pa:lon kiduhu”. “inah kize da:da a:ntu punvu”. “hã a:ntu a:yide za:ni, i:n gurma:y a:ya”. inida:k “a:vu, e:mika venbaduhta ɖe: e:mi hina punde. inahkide inze e:mika venbaduhu.” inida:k “e:mi! inaŋɖi ra:niŋ ruŋɖ pa:lon kiduhu, inah kiz pa:lon kiduhu?”

“a:vu, ra:niŋ a:m pa:lon kiduhu. halad, ru dul ruŋɖ takad. ru tumata ku:liŋ, te:leŋ kiyad a:re va:kad. a:re e:ba kuyke ɖu:npaha ɖu:npad a:r e:d a:ndba ra:ni. a:r gurnay putɖi takan. a:re e:di ru va:ra mar tadde. e:ba kaɖra ruŋɖ ruhad, kaɖra deŋgata putɖi ru pusi tulve takad. zuger i a:kiŋ takad a:re e:ba putɖi ruh(a)me kaɖrata i(t)ɖad. a:re mika:ti isih i e: kaɖraka kule na:lek punzad a:r inza ɖayad. ebuɖik tiyar a:ze zor dukme vizame, arne a:dan”. inze edel ini.

eda:k “hã ɖe! zedzede kiduhu”. inze isir. a:re ru pusini tulve takatir, zuger a:kiŋ takatir. a:re gurnay a:tanka i:n

gurma:y' inze, evanme gurma:y inze pusi tulveka putñi ruhtun. a:re kaṭrata iḍgatun. kaṭrata iḍgame kaṭra la:lek gehtun a:re ṣatun. za:ṇke sa:t zaṇme sa:t guṭa putñi ruhtir. putñi ruhida:ki, e:di sama:n na:ṇaṇ a:yda:ki e: putñi ruhpaṭe evahiṇ a:ske a:zi zonom a:tiṇ, i: putñi. evahiṇka zete sa:t za:ṇ ḍukri la:var evari e: putñiṇka, evahiṇ zi:pahiṇ a:yda:k, evahiṇka ḍukri inze i(t)ṭir. a:ge ḍukri tata la:vatir. i(t)ṭir a:r e:var ra:zi posul kize ra:zi bula:z a:ze kamay-kaba:ṛ kize tisir. a:r niyā iṇka hasihime, evar a:nirba za:ni, a:r evar a:nirba dehava:ri, a:r evar a:nirba gurma:y.

The Parja myth of Creation

Once there lived seven brothers. They lived by hunting animals. They used bows and arrows for hunting. At that time the earth and land did not exist. The brothers lived in dense forests and uninhabitable mountains. They would build a hut in a forest and live there. They went out to hunt during the day and returned home at nightfall. Thus, they lived in very difficult conditions.

One day, the seven brothers fetched home a bundle of bamboos. They began to split open the bamboos. Now, unknown to the brothers, there was a young woman inside one of the bamboos. When the youngest brother was splitting open a bamboo, suddenly a mouth opened from inside the split bamboo and a voice said, "Please hold on, do not split me. Pull me out gently with your hand; please do not use the axe." Surprised, the youngest brother called out to his elder brothers, "Come here, brothers. Look at this. This bamboo is talking to me. This has never happened before. This is a miracle." All the brothers rushed to him. The brothers split open the bamboo gently and found a young woman inside.

The brothers wondered, "Oh god! Who is she? What shall we do? What should we call her?" One of the brothers said, "We should accept her as our younger sister. For we are seven brothers and it will not be proper for us to take her as our wife. Let her stay with us. She can cook for us while we wander about in the forest, hunting throughout the day. Then, when we return home at nightfall we will have something to eat." Thus the brothers settled the matter. From then onwards the brothers would go out everyday to hunt the wild boar, sambar and wild goat and the woman would take care of their home.

One day the seven brothers said to the woman, "Sister! You may kindle the fire and prepare all kinds of meat but never ever roast the meat of the wild pig over fire." Their sister replied, "Yes brothers, I will never ever cook pork or eat it." After instructing her so the brothers left for their hunt. After they had left the woman felt curious, "Why did my brothers insist that I can cook and eat any kind of meat but not that of the wild pig? I know that pork is fattening. But why can I not eat it? Let me cook the wild pork and see for myself what happens." So she began to roast pork over the fire.

While she was roasting the pork the fire slowly got put out by the fat of the pork. When she saw that the fire had gone out the woman realised her mistake and exclaimed, "Oh god! The fire has gone out, what will I do now? When my brothers return home they will scold me. The fire is extinguished, life itself is gone. There was a time when there was no fire anywhere. It is fatal to lose fire. Where shall I go to look for fire?" Thus the woman began to worry.

She then thought, 'I will climb to the top of a tall tree and see if fire can be seen anywhere. I will then go to wherever I see smoke. Thus, the woman climbed a tall tree and looked

far and wide. Soon she noticed smoke coming out of a house at a far-off distance. The woman climbed down the tree and began to walk towards the house. She walked and walked and finally reached the house. The house belonged to a demoness. The woman entered the house and said to the demoness, "Please give me some fire." The demoness asked the woman, "Where do you come from?"

The woman replied, "I am the young sister of the seven archers, the hunter-brothers. Please give me some fire. My brothers had told me that I could cook all kinds of meat but not the pork. However, I wondered why they had so insisted and out of curiosity I roasted some pork over fire. While I was cooking the pork the fire blew out. I felt afraid that when my brothers return home at night they would scold me for what I had done. So I climbed a tall tree and looked around. I saw smoke coming from your house. Therefore, I have come here to ask you for fire."

The cunning demoness immediately reassured the woman, "Wait! I will give you some fire." She rejoiced at the thought that the woman had come to her. Her son had gone out hunting. The demoness thought that when her son returned home they would together eat the woman. Therefore the demoness decided to trap the woman. She said to her, "My dear child, will you pound some grains for me?" The woman replied, "Yes, I will pound grains for you." The demoness gave some grains to the woman to pound. When the woman had finished pounding the grains, the demoness gave her some maize. The woman ground the maize and said to the demoness, "Grandma, I need to go home now or my brothers will scold me. Give me a spark of fire. I will carry it in my hand, blowing on it all the way to keep the spark alive. My brothers will return home hungry. I have to go and cook food for them before they return home."

But the demoness insisted, "My dear, please wait for a while. Go to the stream and fetch me some water." The woman said, "I will do so. Please give me a vessel to fill the water." The demoness took out a pitcher, pierced seven holes in it and gave the pot to the woman. The woman went to the stream and dipped the pitcher in the stream to fill it with water. She dipped the pitcher again and again but the water kept trickling away through the holes. The woman wondered and began to worry, "Oh! What kind of connivance has the demoness planned? Anyway, my brothers will now scold me. How will I carry the water to the demoness? When will the old demoness give me the fire and when will I be able to carry it home?"

There were some birds perched on a tree near the river bank. The birds said to the woman, "Why do you think is the old woman preventing you from going home? Her son has not returned home as yet. She wants to eat you and so she is trying to deceive you. You should run away." The woman replied, "Even if I wish to leave I cannot do so. The water is trickling from the pitcher. If I do not carry the water to the demoness she will not give me the fire. And until I get the fire I cannot go back home." The frogs in the river heard her. The frogs discussed the matter amongst themselves and said, "Oh, what a pity! This woman has come from far away. She is the young sister of the seven archers. We should help her in whatever way we can."

The birds said to the frogs, "Friends, you should get into the pitcher and enter into the holes so that the woman can carry water for the demoness." The frogs agreed and trapped the holes in the pitcher. The birds then said to the woman, "Come and fill your pitcher with water." The woman filled the pitcher with water, went to the demoness and gave her the pitcher saying, "Please give me the fire. I should go back

home now or my brothers will scold me. I have brought the water for you.” The demoness replied, “Okay, but just wait for a little while.”

The woman persisted, “No, I will not wait any longer. Even if you do not give me the fire, I will return now.” So the demoness took a few sparks of fire and some mustard seeds. She put the mustard seeds into a sieve and the fire in a potsherd and gave them both to the woman to carry them in each hand.

Cleverly, the demoness explained to the woman, “Carry the sieve in one palm and hold the potsherd with the other hand as I show, otherwise the fire will blow out.” The woman held the sieve in one hand and the fire in the other and began to walk homewards. She walked and walked. As she went onwards, the mustard seeds sprinkled all over the path on which she walked. The mustard seeds dropped all along the way from the house of the demoness to the home of the seven brothers. When she reached home, the woman kept the sieve with the mustard seeds aside and blew on the fire to re-kindle it. She then thought, “Now, when my brothers return home they will not scold me.” So she sat on the floor rejoicing.

Meanwhile, the son of the demoness returned home. The old demoness admonished him, “Why did you not return home on time? I have been waiting for you for so long. A young woman had come here. If you had been here we could have eaten her up.” The son asked his mother, “Why did you not make her stay on?” His mother replied, “I tried my best to delay her stay here but even then she did not stay back.” Her son said, “Since I had a lot of work to do I could not return home earlier.”

Then the old demoness and her son set out in search of the woman. The path the woman had trodden upon had been sprinkled with mustard seeds. The mustard seeds had sprouted into small plants and there were flowers blooming all over. By following the mustard blooms the demoness and her son arrived at the woman's house. The woman was inside the house. The demoness and her son called out to the woman, "Open the door; please open the door for us." The woman refused, "No, I will not open the door for you, my brothers will scold me if I do so." So the demoness and her son waited outside the house all day long. Meanwhile, the brothers were wandering in the forest, hunting animals. Suddenly one of them exclaimed, "Look brothers, I am yawning a lot. This is a sign that our sister is in trouble. I feel worried about our sister. Perhaps she has fever or some other ailment." Another brother offered, "Do not worry. I will climb a tall tree and look over at our house. Our sister is all alone at home, anybody can harm her." The youngest of the brothers climbed a tree. When he glanced upon their house he screamed aloud, "Brothers! I see that there are two persons waiting outside at the door of our house. I cannot say if they are men or women." The brothers cautioned each other, "Oh look! If this is so, let us go home. They may frighten our sister and plunder the house. We do not know what harm they will cause to our sister." Saying so, they all hurried back home.

On reaching home the brothers questioned the old demoness and her son, "Why are you frightening our sister?" The son of the demoness replied, "This is not true. We are here because your sister had been to our house to fetch some fire." The brothers scolded him, "You rogue; you are a rascal! You are surely wandering here with some hidden intent."

Then they got together and killed him. They also killed the old demoness.

The seven brothers then asked their sister, "Why did you have to bring the fire from another place?" Their sister mumbled in answer, "Brothers, it so happened that I roasted the pork of a wild pig over the fire thinking that nothing would happen. But the fire went out. Since the fire was extinguished, I went to the demoness to bring a spark of fire from her. The demoness and her son then followed me to our home." The brothers warned her sternly, "Look, hereafter you will not roast pork over fire. If you want you may cook the pork in a pot and then eat it." So saying, the brothers once again left to hunt in the forest.

Later, when the woman opened the door of her house she saw the bodies of the dead demoness and her son. She said scornfully, "Oh god! These demons would have eaten me up." Thinking thus, the woman in a fit of anger kicked the dead demoness on her mouth. The fangs of the demoness pierced the woman's foot and she immediately fell down dead.

When her brothers, who had gone hunting all day long, returned home in the evening and saw their dead sister, they exclaimed, "Oh god! Look, our sister is dead." They moved aside the corpse of their sister and began to grieve, "There was a time when there was neither earth nor land, unlike in the age of Kali. That was the time even before human beings had been born and we had received a sister. Why is it that we were not lucky to keep her with us? How did she die? The bloody demons must have killed her."

At that time there were no other people. The archer brothers were the only human beings who lived then. Besides them, only the demons existed. No other human beings had been born then. The forest was full of demons and

giants wandering to rule. The land was marshy and soft. Being afraid of the demons, even the mother earth had not taken birth. At such a time the sister of the seven archers was reborn as the child of the mother earth at the very spot where she had died. The woman saw her fate and thought, 'If I touch anybody, I will die. So I will go to the almighty to seek a boon.' Mother earth was as yet unborn but she had mythical powers to produce someone who could create the universe.

The archers' sister went to the almighty and prayed, "My lord! Give me the boon of immortality. For, when I touch anybody I meet with death. Give me such a boon that will ensure that whatever I proclaim will happen and my enemies will die." The almighty asked her to sit and blessed her, "So be it. Henceforth, your name will be Takrani. You will be able to eat anybody. Nobody now can ever defeat you." So the woman went back to earth.

On returning to earth, she was reborn as Takrani. Takrani's brothers were mourning her death. Takrani went to them and said, "Brothers! Do not cry. I am your sister. I am now reborn as Takrani. I prayed to the almighty for a boon. The almighty has blessed me with a powerful boon." The brothers praised her, "Oh, it is wonderful that the almighty has granted you a powerful boon. Oh sister, since the time you died we have had neither food to eat nor water to drink. We are living in hunger and thirst." Their sister consoled them, "Okay, I promise not to die again. And I am now named Takrani."

Takrani further said to her brothers, "There is something very significant going to happen. Land and mother earth are going to take birth. We will go to the place where mother earth is going to be born. It is said that a giant lives there. The giant is preventing human beings from being born.

Nobody is able to survive or live there. The land is marshy and the earth is patchy. There are neither the Parjas¹ nor any other community in existence. It is believed that the Parjas are going to be born over there.”

The brothers asked Takrani, “How will you create people in such a forsaken place?” Takrani replied, “I will create life. People who are born first from the womb of Adimata², the original mother, will be known as the Kondhs or the Ades Kondhs. The Adimata is also known as the Gomata³ or the cow mother. In ancient times she was known as Adimata, the first mother and now her name is changed to Gomata, the cow mother.” The brothers enquired of Takrani, “Why has her name changed to Gomata?”

Takrani explained, “The Adimata gave birth to a Kondh child; it was a baby boy. Once, the Adimata was carrying the boy on her waist. While carrying him so she was attracted to the boy and was overcome by a desire to seduce him. Adimata contemplated, “This boy can gratify my passion. I will make love to him.” So she seduced him. Because of this the lord almighty cursed the Adimata, “You bitch, you have seduced your own son. You are damned! You will henceforth be the Gomata. Though the Kondh is your own son, he will yoke you to a plough and you will have to plough the field. He will beat and kick you. This is all because you seduced your own son.” Thus, she lost the status of an Adimata and remains only a Gomata since she had sexual intercourse with her own son. Earlier she was known as Adimata. Gomata has become a guru, a female deity of lower rank, and

¹ Parjas: people, a term for ‘tribe’

² Adimata: first mother of the Parjas

³ Gomata: cow mother

she is also known as *gurumay*⁴. But Adimata does not know that we, the Kondhs—the Ades Kondhs, are born out of her own womb for she had a sexual intercourse with her own son.

Takrani, the Adimata turned Gomata, went to her brothers and lamented, “Look, the almighty has named me Takrani. Why do you call me Gomata?” Her eldest brothers advised her, “You may go to the lord again and plead with him that you are not Gomata. You should claim that you are the Adimata who later became Gomata. Hence you are a Gomata now. Being a Gomata how can you proclaim yourself as the Adimata? Remind the lord that you are the one who obtained the lord’s boon to be Takrani.”

When her brother advised her so, Takrani turned Gomata went to the lord almighty again and prayed to him, “Oh Lord! Why did I become Gomata? I was Takrani. How did I turn into Gomata?” The lord almighty explained, “The one who had sexual intercourse with her own son became Gomata and the one who ate her own son became Takrani.” She queried further, “Oh lord! Who is Takrani and who is the Gomata?” The lord replied, “You were earlier Takrani and you are now the Gomata.”

Takrani and the Gomata belong to a single family of two brothers, Balaram and Jagannath, and themselves, the two sisters Takrani and Gomata. Takrani pleaded with the almighty, “Oh lord! Being struck by famine and drought, the earth is marshy and sorrowful. The mother earth is unable to take birth. Let us go from heaven to earth for sometime. Or you may please send both us sisters to earth. We will see how we can improve the situation on earth.” The lord

⁴ *gurumay*: a seer

advised, “No, do not do so. If you go there you will have to face the demons and giants. They will eat both of you.”

But Takrani insisted, “Nay, my lord! The demons cannot eat us. We will only move around the four corners of the earth and will not venture near its centre.” The lord instructed them, “Do so. But you should promise to move only around the four corners of the earth. The abode of the giants is marshy and soft. Never should you go to the abode of the demons.” Thus, Gomata and Takrani left heaven and went to earth.

On reaching the earth, Takrani came across a giant. A thought struck her, “Oh, perhaps this is the very giant who is preventing the earth from settling down.” She moved towards the giant wondering, “How can I defeat this giant? The almighty has blessed me with a boon. I will try to devour the giant.” Takrani tried to catch the giant by using all the twelve boons that she had received from the almighty but all her attempts were in vain. When she failed in her endeavours she transformed herself into a fly and perched herself on the mouth of the giant. The fly entered the stomach of the giant and consumed it. When Takrani so ate up the giant, it died. The world took birth on the day the giant died. Mother earth came into being in the universe. Insects, flies, birds and other living beings took birth and the earth began to live peacefully.

Thus, Takrani was born first and Gomata was born later. Takrani said to Gomata, “We have amended the situation on earth. Let us now return to our brothers.” They both went to the seven archer brothers. Takrani said to her brothers, “Look, you are seven brothers. We should discuss and set certain rituals and duties. From among you, who should be the priest, who will be the diviner, who will be the farmer and who will be the member for the temple committee? This

is a time of upheaval. There is no peace. The brothers queried, “Sister, what should we do?” Takrani suggested, “We have no other way but to celebrate a ritual festival.” The brothers asked her, “What role will you play in the ritual?” Takrani replied, “I will be Sitakanya, the goddess of prosperity.”

Thus, one of the seven brothers became the diviner, another a priest, another a female diviner, and yet another a custodian of the temple. They took over their new roles and began to attend to their duties. Then they went to earth.

Having arrived on earth, the seven brothers built seven houses for themselves and began to live there. Then they decided to celebrate a festival. One of the brothers asked, “Which festival shall we celebrate?” Another suggested, “We will celebrate the Raning festival.” The third brother asked, “How will we celebrate it? I do not know anything about this festival.” One of them offered, “I will be the priest, and you be the diviner.” Another brother proposed, “No, let us consult our sister. She will know best. We will ask her what we should do.”

The brothers sought Takrani’s advice, “Sister, tell us how we should celebrate the Raning festival?” Takrani said, “We will all celebrate the Raning festival together. Go and fetch a paddy plant. Collect some paddy and *natchen* and fill them in a dry bottlegourd shell. Then sacrifice some fowls before the gourd. The gourd will be the Rani, the presiding deity of the festival. Then the female diviner will bring a clay idol. She will bring the branches of *vara*⁵ tree. Build a small temple of twigs there. Then go and bring the mud of an anthill to make the idols. Bring the *jugeri*⁶ leaves and install

⁵ *vara* : a sacred plant

⁶ *jugeri* : a sacred plant

the idol in the temple. In the evening wrap the temple with threads and hang it from the ceiling of the house. Then everything will be well, all fever and pain will disappear and there will be prosperity everywhere.”

On hearing her advice, the brothers said, “Come, let us celebrate the Raning festival.” They together brought the earth of the anthill and the *jugeri* leaves. The diviner brother prepared an idol of mud and placed it in the temple. In the evening he wrapped the temple with leaves and hung it from the ceiling. All the seven brothers prepared an idol each. At nightfall the idols took birth as women. As the idols turned into young women, the seven brothers who had no wives, took them as their wives. Thereafter, the brothers looked after the land, cultivated crops and wandered around so that they had enough to eat. Even today, wherever one goes, one comes across the descendents of the seven brothers as priests, custodians of the temple and female diviners.

Festivals and Rituals

parza:ŋ ʈu:ki perbe

ma: darti he:ba kiba:ni, dartenka ʈu:ki pa:bga:ni kata-pura:ŋ vessi. dahra na:nziŋ na:lihi a:me du:tartaŋ dahrabahiŋa dahrapursa:d takade:k hanzuŋ. e:ba dos-ba:ro kaŋɖni ma:na:y daldalikatar zu:ŋduŋ. e: na:nziŋ kam vi:sihi a:me be:ruŋ kiduŋ. mu:ŋɖ ma:zi, daŋŋa ma:zi, du:ta:r kuheme kaliŋ ru: ɖaba ka:gduŋ. ka:gzeme evka bisa:r kaliŋ inzuŋ. e: kaliŋ ɖubŋita va:kheme, mu:ŋɖ ma:zika hi:duŋ. hi:tihisihi evan daŋŋa ma:zi, du:tarka venbanun “iŋkiŋka ʈu:ki pa:gduŋe haŋgi?” e:ba daŋŋa ma:zi niŋgnun a:r inunze “a:vu, mi: na:ygi, ma:na:ygi, e: na:ygi, mu:tahuva pa:gduhu”. inze kaliŋ veŋnir. “ne:nz lahaŋ bisa:r kaliŋ usuhu” ini:r. eva:r kaliŋ ʈipay kinir; pade, peŋme ke:rnir. e:ba ‘bapure ra:y deŋɖa’ peŋme ke:rnir. e:di ʈu:ki peŋme. e: peŋme ke:rvatihi ʈu:ki pa:gde:k aɖvir. e:ba peŋme ke:rzeme ɖaba:ni kaliŋ unir. zuva:r-be:ʈ a:nir. za:r inza ta:r hanir.

na:ŋaŋg hunzeme, na:lhi a:rpaha:nir. “ivu:ʈ ma: na:y ʈu:ki pa:gduhu” inze be:ruŋ kinir. ta:pare na:ʈani du:tar, na:ʈani daŋŋa ma:zi, muŋɖ ma:zi, za:ni, dehava:ri, mudradarya, ra:pya – ivar ʈu:ki pa:gde:k muŋɖe dahkanir. dahkatihi ʈi:pta gumraza:l la:vundi, ʈi:p naɖva:ydi, grustaga:lva:ydi e:t paʈka:tir a:re ‘zugmuŋɖe a:nde’ inze eva:r na:ʈa hasir. diha:rika prey paŋe:k, du:pni harʈi, he:si ruŋɖi, me:rke harʈi, iske harʈi hi:nir. evan he:sita prey kize ka:ri huŋnun. zugmuŋɖe inan katnun inze. inar da:r ka:ri re:tihi evan zugmuŋɖe katnun. eva:n rukan na:ʈanan da:r ka:ri ta:da:r re:yi. re:dele diha:ri na:ʈani du:tarka a:rehme “na:ʈani du:tar

ha:y! mi: na:ta:ni sumba:ruka ka:ri re:yi” inze na:ta:ni du:tarka vetsun.

eda:k na:ta:ni du:tar sumba:ruka a:rtir. a:rtele “sumbaru! ni:da:r sumba:ru isun gi?” “inaṇḍi? du:ta:r naṅka a:rtatir, vessa:d”. ebutiṅ na:ta:ni du:tar vetsirze “niṅka ma:na:ta tu:ki pa:gde:k muṇḍe kadde:k zugmuṇḍe niṅka ka:ri re:da:y. i:ne zugmuṇḍe katta”. eva:n isunze “a:n muṇḍe kattihī naṅka zi: rahanza:vu” isu:n. eda:k na:ta:ni du:tar isir “niṅka ina:k zi: rahanza:vu, dihava:rito manun, bu:ḍaykize hi:danun, kisi paṇḍra:va, e:batik dihava:ri day”.

inida:k e: sumba:ru vehne:y ru ta:ṇḍi, ru pu:ḍṇa va:ṛa, me:rke mudda ruṇḍi ahtun a:r vehne:y mi:tun. mi:dele na:lina:lhi vehnila:y ṭulata kize hi:tir. hi:dele tisun. tinzek aṭṭun a:r ki nuytun. ta:par he:sita prey usu:k, dupni hartī, uzzeṛ, a:r selta e:ba pu:lma:l kize he:sita ahtun. emni mar zugre:yi, e: marta sumba:ru, dehava:ri, za:ni, mudradarya, ra:pya, na:ta:ni du:tar, e:ba ṭamki ba:za, ḍa:ba ba:za, e:ba mu:ri ahtir a:r marḍakita hasir. hanzele marḍakita dehava:ri, du:ten, za:ni litir. litir a:r padmotor kize ṛa:ktir. ṛa:gdele ṭiyyā dihava:ri ahtun. ṛa:kti gusaka kattun. kattun a:r zugmuṇḍeka ti:n parya ṛe:tun. ṛe:tele ru ṭiyyā kattun.

kattun a:re ka:ri re:ti sumba:ruka a:rtun. a:rtun a:r kita ṭiyyā ahiki:ze taṅka martik ti:n parya ṛe:pi kitun a:r ru ṭiyyā katti ki:tun. ebutiṅ dihava:ri evanka “mar vakkiya” isun. sumba:ru ma:prutik zuha:r kitun a:r e: martik tu:ṇṭun, vakkitun. vagdele gaṇḍra kitun, pele viktun. a:re ba:za, mu:ri ihe, na:ta:ni du:tar, mudradaryaṅ, dihava:ri, za:ni, ra:pya-viza:r muṇḍetik etpikize, ba:za ihe, ṭamki ihe, ḍa:ba ihe, mu:ri u:kze, e:nde, na:ta va:tir.

va:dele muṇḍe tarṇpah ruhte:k rukanka he:lu hi:tir. hi:tir a:r za:r parla ta:r ilkeṇa halbatir. a:ṭ din uta:re na:tanar du:tar na:ta:ni royitka a:rpaha:tir, are guḍi ruhte:k be:ruṇ kitir. sukruba:r na:nziṅ be:ruṇ kitir. saniba:r na:nziṅ dihava:rika, za:nika, mudradaryaka, ra:pyaka a:rtir. dihava:rika venbatir “ni: bu:ti esek

inziba?” eda:k dihava:ri isunze “a:ne tu:ki sarsara vi:znipete:k kadiŋ zuđe:k, kaprana:ta, gamça ruŋđi, prey dahma:ŋ, ʈa:kaŋ dahkuŋi, ka:vŋi la:y ruŋđi hi:tihiŋi a:ne mi:na:y tu:ki pa:gzi hi:da”. inida:k na:ʈani du:tar “tiya:rkize tu:ki pa:gzi hi:tihi a:me i: sarsara ni: inza:ydi a:me hidduŋ.” eda:k dihava:ri hardha:ze ka:m a:rum kitun.

ta:pare za:nika a:rtir “za:ni hay! ma: na:y tu:ki ruŋđ pa:gde:k ni: bu:ti esek inziba, vessa”. eda:k za:ni isunge “naŋka sa:riguʈa kadiŋ, prey pā:s ma:ŋ, ʈa:kaŋ sokuŋi, na: kay kursa, hi:dad, a:ne tu:ki pa:gzi hi:da”. eda:k na:ʈani du:tar isirze “tiyar kize ka:mkize hi:tihi, a:khar - ʈa:ma:r la:vunda ka:mkiz hi:da, a:me ni: bu:ti sompu:rŋo kize hi:dduŋ”. eda:k za:ni isungi “a:ne pussi ese:k mi: ka:m ki:z hi:da. zu:r la:vake, duk la:vake, hardahe, girdahe manake. naŋka mi:ka:m vi:tsi na:nziŋ panzi pa:gze la:y-kusa kize naŋka pu:ktad”.

ta:pore ra:pyaka a:rtir, a:re venbatir “ma: na:y tu:ki pa:gduŋba, i:ne ma: na:y gre:ka va:digi? gre:ka va:tihi ni: bu:ti vetsa”. ebu:tiŋ ra:pya vessun “naŋka zuđe:k kadiŋ, ru ka:ŋđi helka, ʈa:kaŋ duy kuŋi, na: bu:zi, na: za:tikize pu:ktatihi a:ne mi: na:y gre:yi”. ebu:tiŋ na:ʈani du:ta:r isir gi “ra:pya hay! ni: bu:ti a:me hi:dduŋ, mata:r i:ne a:ka:r ki:dava ni: da:mul sompu:rŋakize hidduŋ, aka:r-ʈa:mar kittihi mata:r niŋka ru paysa hi:davuŋ”.

ta: pore mudradaryaka du:tar a:rtir a:r venbatir “mudradarya i:mŋe:, za:vāy-pu:tar hamdi-bundu a:dir. miŋka a:rtatuŋze ma: na:y rahmu bulay kide:k mudradaryaŋ a:dirgi?” “hā ma:ma, ba:tu: hamdi – bundu, zettebele ma:mar aku:r insi a:re, a:rtati a:re a:duŋ”. ta:par du:tar isi:r “ni: bu:ti ese:k inziba vessad”. mudradarya vetsun gi “maŋka mudra hi:dad, ebu:tiŋ ma: bu:ti vessaduŋ”. eda:k du:tar mudra hi:tir. hi:dele mudradaryaŋ ta: bu:ti vetsir- “bu:zi ruŋđi, ʈakaŋ pa:s kuŋi, kaliŋ ru ʈaba hi:dad. ebu:tiŋ a:me me:ŋda bulaykiduŋ”. eda:k na:ʈa:ni du:tar “a:me hidduŋ. mata:r abaha:y! kaksa-laba:ŋ, a:ka:r-ʈa:ma:r a:va:d. mi: bu:ti

a:me hidduŋ”, inze issir. ta:pore mudradaryan “maŋka ru yile ʔa:yhi:dad. ebu:tiŋ a:me kamkize sompu:rŋo kiduŋ”.

du:tar a:rpaha:tir are be:ruŋ kitir. “i:me zedre:, mudradaryaka, za:nika, dehva:rika, ra:pyaka, du:tarka, ru:renka iŋkiŋka ilke he:lu hi:duhu.” mudradaryaka ruyil(e) ʔa:yhi:tir. ra:pyaka ruyile ʔa:yhi:tir. dihavarika ruyile ʔa:yhi:tir. za:nika ruyile ʔa:yhi:tir. du:tarka ruyile ʔa:yhi:tir. ru:renka ruyile ʔa:y hi:tir. kumrenka ru:yile ʔa:yhi:tir.

saniba:r na:nziŋ na:ʔa:ni du:tar, za:ni, dihava:ri, mudradarya, ru:ren guḍita hasir. ruyba:r na:nziŋ na:lnalhi birikusana:le:k la:y tisir. zilki karata zugmuŋde guḍita za:niŋ, dihavariŋ, mudradaryan, du:tar, muŋde:ka lipikitir. du:ten ka:y ka:rtun. dihvare zu:g huṭun. za:ni huknita pre:y kize ka:y bitra itnun. iddele dihava:ri kitakize prey ve:nznun. ve:nzeme muŋdeka ʔa:nznun, podmotor kinun, a:re muŋdetik ahme ma:pruka zuha:r kinun; ka:yta metnun. metheme tulve tu:nun. tu:tihisihi ʔamki ihnir. ta:n ba:ya:nun. ebu:ʔik du:tar ʔamki ihihi:nir. diha:vari ba:ya:zme guḍi be:ḍtik e:ndnun. za:ni muŋdeḍakita lisme ʔa:knun. mudradaryan ʔa:knir. du:tar ʔa:knir. lu:ren muŋda deŋgata lua puṭe ihnun.

ta:pare mudradaryan me:ṇḍaka e:nnir. du:tar mudradaryanka “ne:nz lahaŋ me:ṇḍa pa:nti” inze he:lu hi:nir. ebu:ʔik mudradaryan ha:ske, gagu:ʔa me:ṇḍaka tuykize etnir a:re ‘ʔi:nda:lu ʔi:nda: miya kupen makka:y, mi:ba minke ʔanzgatun’ inze penme ke:rze ke:rze ilkilke me:ṇḍaka bulay kinir. ilkilke:ṇa me:rke:y me:ṇḍaka va:kniŋ. mudradaryanka kaliŋ hi:niŋ. nā:y-za:ʔa bulay kinir. ilke vi:tsihi du:tar inza me:ṇḍaka idganir.

a:r na:lhi du:tar kuhmir, mudradarayan kuhmir, za:niŋ kuhmir, dihvare kuhmir a:r be:ruŋ ki:nir. “esekeke u:ra kitihi a:nde” inze venbaha:nir. ebu:ʔik pā:sma:ŋ pre:y, kuṣe ʔa:ka, kuy ruṇḍi, panzi ruṇḍi, u:de ruṇḍi zu:knir, zu:kHEME rukan muŋde itnir. a:re guḍi dumnir. pa:n le:nz kuki le:nzkiŋa saniba:r na:nziŋ ma:nay zu:ŋgiŋ.

ruyba:r na:nziŋ na:ṭani du:tar dihavarika a:rnir – “ka:ri piya, inarka guḍi dumde:k ka:ri re:ndba evanka vessa”. dihava:ri he:sita prey kitun a:r ka:ri pi:tun. pi:dele rukan du:ten da:rta ka:ri re:yi. dihava:ri “venadṛe! du:tar, i: suna na:re guḍi dumde:k ka:ri re:yi” inze dihava:ri vetsun. vetsele du:tar sunaka a:rtir “suna ha:y! niŋka dihava:ri ka:ri pi:tun. ede:k niŋka ka:ri re:day. i:ne ma: nā:y guḍi duma”. “ba:bu ha:y, da:da ha:y, a:ntu esaŋ guḍi dumtala:vu, punnigi?, a:n punvu”. eda:k du:tar isirgi “i:n bay a:tigi? niŋka dihavari ka:ri pi:tun edektu ni: da:r ka:ri:ta: re:yi, a:r na:ṭanarka pi:tuntu inar da:rme ka:ri ta re:vay. i:ne: guḍi dumdi”. “a:re du:tar! ina inaṇḍi lagi:n, a:ne mi: kattaŋ ma:nikiba. ininaṇḍi ahe guḍi dumi, vessad”.

eda:k du:tar vetsirge “ru ḍaba kaliŋ, pu:n hendra uhpa, panzi ruṇḍ kiya, pā:s ma:ṇ pre:y kiya a:re rukanka haŋ aha a:re ru ḍaŋgya daha, kaliŋ pre:yka tumṇa kize guḍita ti:n a:ḍi iṭṭa, a:r ma:prutik zuha:r kize kuha. e:ba dihava:ri, za:ni, du:tar, mudradaryaŋ manirde. e:ba ṛa:knirde. peṇme ke:rnirde inah inze ‘ba:pure raydeṇḍa, ba:pure sariso’ inzi peṇme ke:rnir”.

e:ba dihava:ri, za:ni guḍita ṛa:knir. ṛa:gde aṭṭihi kuy ṭu:ṇnir, panzi ṭu:ṇnir, u:ḍe ṭu:ṇnir, ku:ḍru ṭu:ṇnir, pa:rva ṭu:ṇnir. e:ba ḍa:ki paha:ḍni ma:nay zuŋgin. ru na:ṭa ma:ṇak prey, pā:s ṭa:ka aheme guḍi dumnita:ka hanir. halzeme e:ba na:ṭani du:tar kaliŋ so ḍaba, sa:t ḍaba ka:gze zu:ŋgtarka uṭpanir. prey pā:s puṭi vanzeme ṭu:ṇpati u:deŋ, kuḍruŋ, panziŋ, kuyke, pa:rvaŋ de:pahme, vanzame, kaliŋ unza aṭṭihi guḍi dumnita:ka va:nir. kaliŋ unzeme e:ndnir. la:y u:ŋg vanzek aṭṭihi da:ṛitikida:ri kuhikizme u:ŋg-la:y tinze:k hi:nir.

tinze:g aṭṭihi e: na:ṭanar za:r na:ṭa ta:r hanir. hassihi, ṭu:ki pa:gni na:ṭanar evar tinze:k agḍati la:y, u:ŋg na:ṭani himṇa-va:kṛa, ba:yi-kuṭum, ela:yitik ba:ṭi kize tinir. agḍati u:ṇ ba:ṭikinir. za:r inza ta:r ilkeṇa halbanir.

budba:r na:nziŋ doram landaŋ ihnir. a:r budba:r a:tihi ru baṭata hanir a:r sa:riguṭa muṇḍeŋ metnir. e:ba mahke a:kiŋ tu:ṇḍnir. darom landaŋ u:nir. e:ba madre iṭnir. e:ba

dihava:ri, za:ni padmotor kize ɾa:knir. e:bame ti:ni kaṇḁe sa:ri kaṇḁe na:ṭani ma:nay kaliṇ ru butul, ma:ṇek prey aheme “darme ɾa:knita:ka hanzu” inze hanir. hassihi issihi “ba:yi va:yi a:r vahir” inze zuha:r be:ṭ a:ze na:ṭani du:tar ‘kuhad kuhad’ inze kuhikinir. e:var tattı ma:ṇek prey, ru butul kaliṇ pa:gni na:ṭani du:tarka hi:nir. hi:ti isihi na:ṭa:ni du:tar dar-me ɾa:kni ta:ka idganir. diha-va:ri, za:ni dar-me landaṇka veṭnir. “a:r ba:r na:nziṇ niṇka i: doram landaṇ pa:ntaviṇ” inze pa:plandaṇ ihnir. ihseme vi:tsihi za:ni, diha-va:ri e:ba kuhe manir.

na:ṭa:ni du:tar e:ba la:yke vaskaha, panzi u:ṇka a:r la:yka ga:ṭra ki:nir. ti:niguta ṭulaṇ ru:snir. a:re ru ta:ka ga:ṭra, ru ta:ka ugeri, ru ta:ka gubra, lay kizme dar-me ɾa:knita:ka idganir. idgatihi diha-va:ri, za:ni, a:r mudradarya kize miha:z patri iṭnir. diha-va:ri ga:ṭra la:y patr(i)ṭnun. za:ni uge:ri la:y, u:ṇ le:mṇaṇ aheme ɾa:knun a:re patri(i)ṭnun. gubra la:y mudradarya pi:nun a:r ɾa:knun a:r patr(i)ṭnun. za:ni, diha-va:ri, mudradarya niṇgnir a:r ɾa:knir.

he:lu potri iṭnir a:re na:ṭa:ni du:tarka a:rnir “vadre:ı du:tar, patri idga vadde”, issihi na:ṭa:ni du:tar dar-me ɾa:ktita:ka patri iṭnir. rahmuka ti:snir. tinzek aṭṭihi diha-va:riṇ, za:niṇ, mudradaryaṇ, ra:pyaṇ, na:ṭani du:tar, na:ṭani himṇaṇ, zu:ṇgti ma:na:y kuheme dar-me pu:za kiti la:y tinir.

tinzek aṭṭihi diha-va:rika, za:nika, mudradaryaka, ra:pyaka, na:ṭani du:tenka, ra:ndṇiyaka nepe gunziṇ kize, na:ṭa ṭamki ihe, e:tpi kize, tanir. diha-va:riṇ bahata deha-va:rika idganir, za:ni bahata za:nika idganir, mudradaryaṇ bahata mudradaryaṇka idganir, du:tar bahata du:tenka idganir, ra:pyaṇ bahata ra:pyaka idganir, ra:ndṇiya bahata ra:ndṇiyaka idganir. budba:r mikaharhata, inza ka:kı pu:n hendraṇ ba:tuhta bakusne ve:nzeme iṭniṇ. mikharha ḁumaṇ, mulkaṇ inza ruṇḁi leke pu:n hendra, za:r mulka ta:r inza ḁumen hi:kanun.

gurba:r viṅgi. gurba:r na:nziṇ pa:gni na:ṭanar uphe la:y tinir. zilki karata za:ni pu:n hendra uhpame, vehni e:y mi:zme, ma: dali pe:n kaṇḁve:ṭ ta:ka uphe hi:kanun.

e:ba ba:ro ma:stik ruhka inan kuye, inan pa:rva, inan u:de, inan na:riya, inan hū:se, inan guḍu, inan panzi e:ba dāli pe:ntik ma:nsik a:ydi. uphe la:y na:nziṅ ṭu:ṇtuṅ kaṇḍve:rta. e:di na:ṭik ruṇḍ leke kaṇḍve:r pene mande. uphe la:y na:nziṅ uphe hi:bandi. pu:za naṭṭiḥi inza va:zme a:me parhiṅ kuṛtuṅ. pa:gvi na:ṭanar gurba:r nanziṅ parhiṅ kuṇnir. pa:gvi na:ṭanar sukruba:r na:nziṅ parhiṅ kuṇnir. uphe kaliṅ unzuṅ. pu:n he:ndraṅ uhpaduṅ. uhpahme la:y tinzuṅ. deha:n pa:gvi na:ṭanar sukruba:r na:nziṅ uphe la:y tinnir. sukruba:r na:nziṅ na:ṇaṅ a:me ṭamkiṅka kuyke pu:za kiduṅ. ma:ra ruṇḍi ṭamkita leptuṅ.

saniba:r na:nziṅ na:lhi a:me parhiṅ me:rke e:y va:pki kize bulay kiduṅ ilkilke. saniba:r din rula:ti be:lata zi:boyin na:ṭa massiḥi u:deṅ ṭu:ṇtaniṅ, panzime ṭu:ṇniṅ. na:ṭani ma:nay kuyke ṭu:ṇniṅ. pu:za naṭṭiḥi darṇiṅa parhiṅ a:r hu:riṅ u:duṅ. e:ba pa:de mande, amayguṇḍa va:k'he va:k'he parhiṅ, hu:riṅ he:k kibaduṅ. he:k kibade:k aṭṭiḥi na:ṭa va:duṅ. guḍita parhiṅ iḍeme ilke:ṇa halbaduṅ. a:r mikharha gada-pada a:ze la:y tinzuṅ, kaliṅ unzuṅ, pu:n hendraṅ uhpaduṅ, ṭa:kaṅ ahdūṅ, perbe baṭata kaliṅ unze:k, paysaṅ ahdūṅ biḍiṅ unze:k, a:r guḍita hanzuṅ.

saniba:r na:ṇaṅ pa:gvi na:ṭanar gada-pada a:nir, la:y tinir, kaliṅ unnir, hendra uhpanir, ṭa:kaṅ-paysaṅ ahnir a:re guḍita hanir. 'he:lu, he:lu ṭu:ki pen nikhe' bula:nir a:r guḍita hanir. parhiṅka kuy ruṇḍi ṭu:ṇnir a:re na:ṇaṅ pa:gvi na:ṭa re:kava:nir. e:ba peneta he:sita prey, kuṇḍita kaliṅ, he:sita uze:r kize du:ḍi eṅga va:nir. du:ḍi eṅga va:ze paṭpu:za hi:nir. e: kuṇḍini kaliṅ ḍu:bṇita va:khome hi:nir. re:kava:nar kaliṅ unir a:r parhiṅ u:zme guḍita iṭnir. hartara:ti ṭamki ihe e:ndnir. kuy a:rpa e: ṭu:ki pa:gvi na:y zi:boyin massiḥi ilkilke pu:za kize bula:nir. ta:pare zilki karata to:rpu:zaṅ e:nir. e:nheme heṇḍek manir. a:re darṇiṅ baṭata hanir guḍina:lek. baṭata halzeme peneta ka:smanir.

e:ba pulisbalaṅ, ga:ṭbalaṅ, zamada:rke, hobulda:rke ka:smanir. hu:riṅ, hattariṅ, ane:k zini:s ahme tu:pkā

ti:sek lismanir. e:ba eñtiñ me:nda tanir. peneta tu:pka ti:snir. darñiñ u:nir. u:the e:ba mudradaryañ darñiña itñir. ittihi parhiñ na:lek rahmuka katkanir. katkatih de:sna:r za:r parla ta:r tu:pka u:nir. vi:tsihi tu:ki bañtani ma:nay sarsara ilkeña, na:ykeña halbanir.

halbatih ra:pya ruğgaha manun. evanka pu:n hendra ruñdi, pā:s ta:ka aheme uslay kize a:rhe takanir. e:van ka:ñdi helka ruñdi, ve:guñ zu:dek aheme darñiña hanun. hassih pa:ta:pa:diñ kinun. ki:ke muda kinun a:re ka:ñdi helkata gre:pha gre:pha itkanun. gre:tek añtihi tañka nepegunziñ kinir. a:re sa:rizaña helkani rahmu u:ñka de:gzeme tıkrani dali marta idganir. e:tka rahmu baha inir. e:ba ra:pyaka kuhikinir martañanta. ra:pya ve:guñ la:lek ka:y ka:rnun. rahmu-u:ñ musnun, a:re mussek añtihi evanka nepegunziñ kize ta: inza idganir. idgatihi evarka ‘idgava:tir’ inze ru butul kaliñ ra:pya hi:nun.

tu:pka u:ñ de:se tu:ki pa:gvasi na:tanar u:zme esek darñiñ massih vizza darñiña harñi harñi leke tu:pka muspanir. e:ba musnir a:r to:rpu:zañ hi:ti u:ñ darñiña u:nir a:re la:y vanznir, u:ñ vanznir, patri itñir, tinir, na:ta va:nir.

na:ta va:tihi evarka ilkilke tu:pka de:ti kikeka e:yke va:pka:z bula:nir. evarka inza te:leñ kita va:kniñ. va:ktihi e: te:leñ inzane retnir a:re kaliñ hi:tihi unir a:r ru inza hanir. e: inzame ilekize te:leñ va:knir. evar vizza ilkeña bula:nir. ilke vi:tsihi dalidu:te:n inza ki:ke pihkanir. e:ba kaliñ takahi:tihi unir, la:y tinir a:r ta: ilkeña halbanir. e:var hunzni:r a:r niñgnir. gu:di la:y vanzinir. vizza ilkeña utsuk leke ba:tuhta gu:di la:y itkaha bula:nir. ilke vi:tsihi inza hunzganir.

so:mba:r na:lhi viñgi. e: na:nziñ kura, rabiba:r perbe, so:mba:r kura. na:lhi viñgtih gada-poda a:nir, ni: mi:nir a:r la:y tinir. hendra uhpanir. kaliñ unir. kura bañata hanir. tamki ihe e:ndnir, zi:pahinika dulnir. e:ba kura ba:tata la:yke vaskanir. kuñru tu:ñnir. kañeliñ sa:riguta darañiñ itñir. viza na:tanarka ma:ra(a)heme kañelta kuhikinir. paysañ darañiña ittihi tika hi:nir. la:y u:ñ

vizzarka hi:nir. e:ba gurmeyiñ e:ndniñ. ta:par ilkilkeña halbani:r, hunzni:r.

munğalba:r na:lhi viñgi. ‘baliya pa:ta, kussa baṭata hanzuhu’ inze zipahiñ, daññañ, buṛañ, ayahiñ hasiñ. e: baṭata daññañ, zi:pahiñ dahe bula:nir. zi:pahiñka “i:m iñkanater, ma:lahañ e:nduhu gi?” inze daññañ venbanir. zi:pahiñ daññañka “a:me ra:ñiḍumernatañ, i:me inkanater”. “a:vu, a:me ka:ṭkuranatañ. ma:lahañ e:ndir gi?”. “mi: borog ina borog”. “ma: borog za:biñ borog. mi: borog ina borog”. “a:vu ma: borog kalak borog”. “e:ndek punzuhu gi punvuhu. zi:pahiñ a:tamanzir inakide punvi:r”. “a:vunu, mi: va:ñihiñ manniñ”. “miñka mi: ḍukrañ manir”. “mi: va:ñihiñ mañka muḍḍaniñ”. “a:vu, mi: ḍukrañ mañka ṭraktanir”. “a:vunu, be:la:yde ma:lay kidavad, e:nduhude”. “ba:ro mahni perbe vi:zi vadde:nduhude”. “zeza:bi guḍi peñme lupa:”. “zeka:la guḍi peñme ke:ra”.

e:vahiñ e:ndtiñ. daññañ e:ndtir. biñama e:ndtir, e:ndtiñ. zi:pahiñka liyañ ka:gzehe hi:tir. daññañka kaliñ ka:gze hi:tiñ. zi:pahiñ liyañ tisiñ daññañ kaliñ usir. “haladde daññañ perbe vi:zi.” “haladde zi:pahiñ perbe vi:zi.” zi:pahiñ hasiñ. perbe vi:zidak zi:pahiñka u:tkaha:tir. ta:yata:ba inzanar kaliñ usir. ba:ro mahni parzañ ṭu:ki parbe vi:zi. diha:ri, za:ni budba:r na:nziñ darñaña metti a:mṭu:ṛa, muñḍeñ u:ndeme na:guṛta bu:ḍay kikatir.

itki

Tuki Festival of the Parjas

I narrated to you the story of our worship of the mother earth, the Tuki festival and other myths. On one of the mornings during the Dassehra festival, the village elders go to bring the Dassehra *prasad*¹. Elders from ten to twelve

¹ *prasad* : devotional offering made to the gods

hamlets assemble in the village. On this day, we come together to discuss the festival arrangements. The chief of the festival, his assistants and the village representatives buy a tin of liquor and sit down for a discussion. We call this the *bisar* liquor. We draw the liquor with a ladle and offer it to the festival chief. The chief asks his assistants and representatives, “Friends, which are the places where you want to celebrate the Tuki festival?” An assistant stands up and suggests, “It can be celebrated either in your village or in our village, or in any other village or at Muthahuva.” Having said this, they drip a drop of liquor on the earth and declare, “From today onwards we drink the *bisar* liquor.” They drip more drops of liquor on the mother earth and then sing songs and recite hymns. They sing the Tuki song ‘*Bapure Raydenda.*’ They are not allowed to perform the Tuki sacrifice unless they sing this song. They sing Tuki songs and drink a tin full of liquor. Then they greet each other and disperse for their houses.

After having slept during the night, the religious heads get up early the following morning and call out to each other. Then they begin to discuss among themselves, “This year the Tuki will be celebrated in our village.” The festival representatives, the young men, the chief, the priest, the diviner, the custodians of sacrifice and the scavenger of the village – all set out together in search of a wooden sacrificial post. While looking around they find a branch that has no cobwebs on it, the tip of which is unbroken and belonging to a tree that has no young tender plants around it. Declaring that the branch would be suitable for the sacrificial post they return to the village. They give the diviner one measure of rice, a small amount of benzoin, a winnowing fan, a few turmeric roots and kindled charcoal. The diviner arranges the rice in rows on the winnowing fan to suggest an

auspicious time. He cuts the wooden post from the tree in whose name the rice has moved. The rice moves when the name of a certain villager is called out. When the rice has thus moved, the diviner calls the village representatives and declares, "Look, the rice has moved in the name of Sombar of your village."

The village representatives then summon Sombar and ask, "Is your name Sombar?" Sombar says, "What is it? Why have you called me? Tell me what the matter is." Then the village representatives tell him, "For cutting of the sacrificial post to celebrate the Tuki in our village, the sacred rice has moved in your name. You must thus cut the sacrificial post." Then Sombar says, "If I cut the sacrificial post I will not remain in good health." The village representatives assure him, "Why will you not enjoy good health? How will you lose your well-being? The diviner will pray for your welfare. It is his responsibility. You need not be afraid of anything."

On being assured thus, Sombar has a bath with a pot of hot water, using the *vara* plant and a ball of turmeric paste. After he has taken his bath early in the morning, he is given some hot cooked rice in a leaf-bowl. He eats the rice and washes his hand. Then he takes a small amount of rice, some benzoin, a burning wick and a garland and keeps them all in a winnowing fan. Sombar, along with the diviner, the priest, the custodians of sacrifice, the scavenger and the representatives, proceeds to the selected tree amidst the blowing of trumpets and the beat of drums and other musical instruments. The diviner, the village representatives and the priest stand near the tree. They recite Tuki hymns, praying to the goddess mother earth. Having recited the hymns, the diviner picks an axe. He makes a ceremonial cut in the tree which they worship. He then strikes thrice on the branch meant for the ceremonial post. As part of the ritual, he

makes yet another cut on the tree. Then the diviner calls Sombar in whose name the astrological rice had moved. He passes the axe to Sombar and as per the ceremony, gets him to cut the tree three times. Then the diviner asks Sombar to fell the tree. Sombar prays to the almighty, cuts the tree and fells it down. He then cuts it into pieces and chops off the bark. Then the village representative, the custodians of sacrifice, the diviner, the priest and the scavenger, all of them hold the wooden post swinging it high in the air. Then they bring it to the village, dancing amidst the blowing of trumpets and the clarinet and the beating of drums and other musical instruments.

On reaching the village, they lease out the post to someone to have it smoothened. Then they go back to their respective homes. After eight days the village representatives call the farmers of the village to discuss the plans of building a temple for the festival. They discuss this on a Friday. On Saturday, they invite the diviner, the priest, the custodians of sacrifice and the scavenger. They ask the diviner, "What will you take as your remuneration?" The diviner replies, "I will celebrate the Tuki in your village until the end of the festival and for that you should give me a pair of dhoti, a turban, a towel, ten *maunds*² of rice, two hundred rupees in cash and a shoulder load of cooked rice." The village representatives agree, "If you celebrate the festival suitably, we will give you all that you have asked for." Feeling very happy the diviner commences his work.

Next, the villagers call the priest and ask him, "Oh friend, tell us what will you take as honorarium for celebrating the Tuki in our village?" The priest replies, "You should give me four dhotis, five *maunds* of rice, one hundred and twenty

² *maund*: a measure

rupees and my pocket expenses. Then I will celebrate the Tuki for you." The village representatives agree, "If you perform the ceremony well without any arrogance and complaints, we will give you all that you have asked for." Then the priest says, "I will do your work to the extent I am proficient. I will pray to the almighty so that there is no fever or pain in the village and that you may enjoy comfort and pleasure and remain happy. On the day I complete your work you should cut a pig and invite me for a feast."

Then the village representatives call the scavenger and ask him, "We are going to celebrate the Tuki in our village, will you come and clean our village? If you agree, tell us your honorarium for the work." The scavenger replies, "Give me a pair of dhoti, one bamboo sieve, forty rupees and some food. Please take me back into the community fold after the festival. If you accept this I will do the scavenging in your village." The village representatives assure him, "Oh friend, we will pay you your fees, but you should work as agreed upon, and not behave arrogantly. If you do not do so we will not pay you anything."

Then the village representatives call the persons responsible for performing the sacrifice and ask them, "Look, you are our relatives and brothers-in-law. We have invited you to take the sacrificial animal in a procession around the villages. Are you willing to take charge of the sacrifice?" They reply, "Yes, dear uncles and brothers-in-law, we will take care of the sacrifice and be the sacrifice in charge since you have invited us as your relatives." The village representatives further ask, "Tell us what you will take as your honorarium?" The people in charge of the sacrifice say, "Give us a ring, then we will tell you our fees." The village representatives give them a ring. The custodians of sacrifice, demand, "Give us a feast, one hundred rupees and a tin of

liquor. Then we will take the sacrificial ram around the villages in a procession.” The village representatives warn them, “We will give you all that you say. But you should not behave like gluttons. You should also not feel proud or behave arrogantly. Only then we will pay you your fees.” Then the custodians of sacrifice say, “Give us a house to stay in, we will take up the work and complete it.”

The village representatives assemble and discuss the matter among themselves, “Look friends, where shall we lodge the custodians of the sacrifice, the priest, the diviner, the scavenger, the village representatives and the blacksmith?” Then they make place in one of the houses for the custodians of sacrifice and in another house, for the scavenger. They provide accommodation in yet another house to the diviner. They give place in one house to the priest and in another house to the village representatives. They make some space in one house for the blacksmith and in another house for the potter.

On Saturday, the village representatives, the diviner, the priest, the custodians of the sacrifice and the blacksmith go to the temple. On early Sunday morning, they eat their ritual food of rice with a black gram delicacy. In the tender sunshine of the morning, the priest, the diviner, the custodians of the sacrifice and the village representatives erect the sacrificial wooden post in front of the temple. Then the village representatives dig a pit. The astrologer fixes an auspicious time. The priest takes some auspicious rice in a leaf-cup and throws it into the pit. The astrologer picks up some rice in his hand. He puts the sacred rice on the sacrificial post and recites some verses. He then holds the post, offers salutations to the almighty and fixes the post in the ground. He then presses some earth around it. The drummers begin to play the drums. The diviner becomes

possessed. Then the village representatives begin to beat the drums. The possessed diviner begins to dance around the temple. The priest stands near the sacrificial post and throws some auspicious rice on it. The persons in charge of the sacrificial animal sprinkle the auspicious rice on the post. The representatives throw the rice on the post. Next, the blacksmith fixes an iron bird on top of the sacrificial post.

Then the custodians of sacrifice ask for a ram. The village representatives tell them, "From today onwards, this ram is yours and you have entered into a deal with us." Then the persons in charge of the sacrificial animal decorate the ram with necklaces and other jewellery. They lift up the ram and sing,

Don't cry my dear, don't cry.
 Your mother has gone
 To remove stones for catching the crabs,
 Your father has gone
 To drain water in the pond to catch fish
 Don't cry my dear, don't cry.

Singing thus, they take the ram in a procession around the houses in the village. At every house the women sprinkle turmeric water on the sacrificial ram. They give liquor to the custodians of sacrifice. The men take the ram in a procession around the entire village. After taking it around the entire village, they finally return and leave the ram at the house of the village representatives.

The following morning, the village representatives, the custodians of sacrifice, the priest and the diviner assemble and discuss their plan of work. They ask, "How much of

subscription should be sufficient for the festival?" They decide to collect five *maunds* of rice, twenty rupees, one fowl, one pig and one goat from each household as subscription for the ceremony. Having decided so, they make one of the group responsible for the collection of subscriptions. Then they climb onto the temple and the festival commences. People assemble for the festivity on a specified Saturday after the new moon in the month of *pan*³.

On Sunday, the village representatives call the diviner and say to him, "Friend, fix an auspicious time and tell us in whose name the rice moves so that the person can climb onto the temple." The diviner takes some rice in a winnowing fan and observes the movements of the rice. The rice falls in the name of one of the village representatives. The diviner declares, "Listen friends, the rice has moved in the name of Suna. Suna has to climb onto the temple. On hearing this, the village representatives call Suna and tell him, "Dear friend, the diviner has moved the rice. The rice has moved in your name. You may climb the temple in our village." Then Suna replies, "Oh brothers! I have never climbed a temple. How can I do this? I do not know what to do." The village representatives insist, "Are you crazy? The diviner has moved the rice. The rice moved in your name and it has rejected the rest of the villagers. The rice has not moved in the name of anybody else. Therefore, you alone can climb the temple." Suna says, "Look folks! I do not know what evil will fall upon me, but still I trust your words. Let me know what I should carry with me when I climb the temple."

On hearing this, the village representatives tell him, "You should wear new clothes and take a tin full of liquor, a pig, five *maunds* of rice, a staff, a bottle of liquor and rice with

³ *pan*: December-January

you. Put all this into a bundle, carry it to the temple, take three steps, put the bundle near the temple and sit down after offering prayers to the almighty. The diviner, the priest, the village representatives and the custodians of sacrifice will be waiting there. They will recite hymns and perform the ritual. Then they will sing the Tuki prayers,

Oh almighty,
 Let there be prosperity
 Let there be wealth
 Let everyone be happy.

At the temple the diviner and the priest recite the hymns. They cut a fowl, a pig, a goat, a buffalo and a pigeon. All the people from around the plains and highlands assemble there. People from nearby villages go to the ceremony of temple gazing, each carrying one *maund* of rice and five rupees. On reaching the temple premises the village representatives purchase six or seven tins of liquor for the people who have gathered for the festival. They cook five *putti*⁴ rice and the meat of all the animals sacrificed as goats, buffaloes, pigs, fowls and pigeons. After having liquor they go to the temple where once again, they drink liquor and begin to dance. When the rice and meat are cooked, people sit down in rows and are given a feast of cooked rice and meat.

At the end of the feast the other villagers return home. The Tuki villagers carry the remaining rice and meat and distribute it among the children, elders and all others in the village. They distribute the remaining meat among themselves. Later, they disperse for their homes.

On Wednesday, the devotees soak rice to prepare the sacred beer. After a week, on the following Wednesday, they

⁴ *putti*: a measure

go to an open field and fix four wooden posts. There they prepare festoons of mango leaves. They bring the sacred rice-beer and keep the pot in the middle of the posts. The priest and the diviner offer prayers and recite ritual hymns. On this occasion too, people come together from three or four regions, each carrying a bottle of liquor and a *maund* of rice. With these items they reach the spot where the ritual of recitation is in progress. On their arrival the representatives welcome them with greetings and request them to sit. The other villagers give a bottle of liquor and one *maund* of rice to the representatives of the village where the Tuki is being celebrated. The village representatives keep these offerings near the twig temple where the recitation is in progress. The diviner and the priest drip the sacred rice-beer on the earth. They then announce, "You cannot receive the sacred rice-beer until after a week." Saying so, they soak grains in the rice-beer. After the soaking ceremony is over, the priest and the diviner remain seated there.

The village representatives cook the rice and mix it with pork. They stitch the leaves to prepare three cups. They put one measure of fried pork rice, one measure of plain rice and one measure of mutton rice into each of the cups and place these at the place where the Tuki recitation takes place. The diviner, the priest and the custodians of sacrifice mix together all varieties of rice and offer it in obeisance to their ancestors. The diviner offers mutton rice. The priest offers plain rice and a piece of meat while reciting the hymns. The custodian of sacrifice takes the fried mutton rice, recites hymns and offers it to the ancestors. Then the priest, the diviner and the custodians of sacrifice stand up to recite hymns.

The other people too offer their prayers. The village representatives are called upon to offer their prayers. The

village representatives move to the place of worship and offer their prayers. They feed the sacrificial ram. After this the priest, the diviner, the custodians of the sacrifice, the scavengers, the village representatives, the children and all the assembled people sit down and eat the sacred food offered in worship to the mother earth and their ancestors.

Having eaten, the villagers carry on their shoulders, the diviner, the priest, the custodians of sacrifice, the scavenger, the village representatives and the cook to the village amidst the beating of drums and dancing. They go and leave the diviner at his house, the priest at the home for the priests, the custodians of sacrifice at his place of stay, the village representatives at their place, the scavenger at his place and the cooks at their home. On Wednesday evening, the women of the house bring out new clothes from the alcoves and lay them out. At night, the Dombs⁵ present new clothes as gifts to their respective Kondh landlords.

On Thursday, the Tuki villagers eat the sacred rice after keeping a fast. Early in the morning sunshine, the priest takes a bath with hot water, wears new clothes and goes to the temple of the supreme goddess Kandved to make an offering of the sacred food. People make their vows here once every year. Many fowls, pigeons, goats, ducks and pigs are sacrificed before the supreme goddess for fulfilment of vows. On the day of the fast, people slaughter animals in worship of the goddess Kandved. Every village has the goddess Kandved. On the day of the fast sacred food is offered to the goddess. On completion of the worship, the people return home and bring down their daggers from the attic. The villagers hosting the Tuki festival take down the daggers on Thursday. The villagers who are not part of the hosting of

⁵ Domb: Dalit

the Tuki festival bring out their daggers on Friday. Then everyone drinks the sacred liquor. All wear new clothes. All eat rice. The people from far off villages where the Tuki is not celebrated have the sacred food on Friday. On Friday night, we worship the drums by sacrificing fowls before them. We decorate the drums with feathers.

On Saturday morning we take our daggers around the village in a procession. At each house we stop to worship the daggers with turmeric water. If the women slaughterers live in the village, they cut goats for us as well as a pig for the worship that is to take place on Saturday evening. The villagers slaughter fowls to offer during the worship. When the worship is over we carry the daggers and knives to the temple of the mother earth where the Tuki is to be cut. At this place there is kept a stone on which we sprinkle some water and flour mixture to sharpen our daggers and knives. After sharpening our knives we return to the village. We keep the daggers in the temple and return to our houses. At sunset we make the ritual preparations, eat rice, drink liquor and wear new clothes. We carry some money for buying liquor and cigarettes at the festival and then proceed to the temple.

On Saturday night, people in the villages where Tuki is not celebrated have their dinner, drink liquor, put on new clothes, take some money and go to the temple. They walk in a procession singing, "The Tuki goddess has risen, awaken the other goddesses," and reach the temple. They sacrifice a fowl with a dagger and at night descend upon the village hosting the Tuki. The villagers hosting the Tuki festival receive the guests by showering on them raw rice from a winnowing fan. They offer a pot of liquor and light a wick in the winnowing fan to pacify them. Then they touch the feet of their guests. They pour out liquor from the pot into a

container and offer it to the guests. After drinking liquor, the villagers who had come in such great fury, pull out their daggers and keep them aside in the temple. Throughout the night they dance to the beat of the drums. On the cock's crow at dawn a woman from the Tuki village moves out in a procession and performs the worship by sacrificing fowls at each house. Later, in the tender sunshine of the morning, the other villagers demand sacrificial animals from the hosts of the Tuki festival. Then they wait for a while. Later they go to the abode of the mother earth from behind the temple. They go there and wait.

Here, the police, the village guards and other security officials keep a watch. Holding knives, sticks and other sharp instruments, people stand up to collect the blood and scoop out the flesh of the Tuki animal that has been sacrificed. At this time the ritual functionaries bring the sacrificial ram from the other side of the temple. On the way some people jab and scrape out the flesh and blood of the animal with their knives. The ritual functionaries drag the sacrificial animal to the stone altar of the mother earth. The custodians of sacrifice place the animal next to the mother earth. The people jab at the sacrificial animal with their daggers. They all collect the blood and flesh of the sacrificial animal. When the sacrificial ritual is over, people immediately disperse from the Tuki temple to return to their homes and villages.

After the people have gone back the scavenger goes and hides himself. The organisers go to him and give him a piece of new cloth along with five rupees. They then persuade him to come to the temple of the mother earth. The scavenger goes to the temple, holding one bamboo sieve and a sickle in his hands. He squats down on the floor. He then closes his palms and collects blood and flesh in his hands and puts this into the bamboo sieve. After he has collected the blood and

flesh, the villagers carry the scavenger on their shoulders. Four villagers take the sieve, full with the blood and flesh of the sacrificial animal, and carry it to a big tree on the hillock and leave it near the tree. This is known as the seat of the animal sacrificed. Next, they make the scavenger to sit underneath the tree. The scavenger digs a trench with a sickle, dumps the remains of the sacrificial blood and flesh in the trench and covers it with mud and leaves. After he has covered the pit, the villagers carry the scavenger on their shoulders back to the village to leave him at his house. When he reaches home the scavenger offers a bottle of liquor to the people who have carried him home on their shoulders.

The villagers at whose village the Tuki is not celebrated carry some flesh of the sacrificial animal and offer it in small portions at the temples of the mother earth in various places. They place the flesh in pits and close the trench. Then they carry the meat of the animal to the temple of the mother earth, prepare rice and meat and offer it to their ancestors, after which they also eat and return to their villages.

After the men who stabbed the Tuki animal return home, they lead a procession and visit each and every house where their hands are washed as with these hands they had cut the Tuki. Their hands are filled with ragi maize which they sprinkle on the floor of the house as a mark of prosperity. If liquor is served to them they drink the liquor and move on to the next house. The ceremony of dropping the ragi maize is repeated in all the houses. The men visit all the houses. When their visit is over, they go to the chief of the village representatives and stretch out their hands. There they drink liquor and eat rice after which they leave to return home. The devotees sleep at night and get up on the following day. They cook the half-pounded rice, keep it aside as a sacred offering in the worship alcove of their houses and

go out in a procession. After visiting all the houses they return home and go to sleep.

Then Monday morning dawns. This is the day after the Tuki festival. The Tuki festival is celebrated on Sunday. Monday is the day after the Tuki festival. At dawn people get ready, apply oil to their hair and eat rice. They wear new clothes, drink liquor and go to the place of post-Tuki festivity. The young men beat the drums and dance in a group with the young women. At the place of the post-Tuki festivity, people cook plenty of rice and slaughter a buffalo. They lay out four cots as representing the mother earth and holding their arms, help each of the villagers to sit on the cots. When some money is offered as a gift by the people in the name of the mother earth, a vermilion mark is made on the forehead of the giver. The representatives offer food and meat to everyone who has assembled. The female diviners begin to dance. Later, all the people return home and sleep.

At dawn on Tuesday the young and old men and women decide, "Let us go to the river bank." They all go there. At the river bank, the young men go around looking for young women. They ask the young women, "Where are you from? Can we dance together?" The young women reply, "We are from Ranidumer. Where do you come from?" The men say, "We are from Katkura. Will you dance with us?" The women ask, "What is your clan?" The men reply, "We belong to the Jabing clan. Which is your clan?" The girls say, "We belong to the Kalak clan." The men ask, "Do you know how to dance? But of course, you are young women, how would you not know how to dance!" The girls reply, "Yes, but your wives are there with you." The men say, "You too have your husbands." The girls say, "Your wives will scold us." The boys say, "Your husbands will beat us." The girls reply, "Now, there is little time. Let us not waste time. Let us all

dance.” The boys begin to sing, “The twelve month long festival is over, come on! Let us all dance.” The girls say, “Sing the song in the tradition of the Jejabi clan.” The boys say, “Sing the song of the Jekala (or Kalak) tradition.”

The young women and men dance for a while. The young men purchase parched rice sweets for the women. The young women buy liquor for the young men. The young women eat the parched rice sweets while the young men drink liquor. The young women say, “Go away men! The festival is over.” The young men join in, “Go away women! The festival is over.” The young women leave. When the festival is over, some of the young men chase after the young women. The parents and other family members of the men and women drink liquor. Thus, the annual Tuki festival of the Parjas comes to an end. The day after, on Wednesday, the diviner and the priest lift the twig temple of the mother earth, decorated with mango leaves, along with the sacrificial post and go and immerse these in the river. Thus is the Tuki festival celebrated among the Parjas.

parza:ŋ dulkun

a:me ma: na:ta baysa:k le:nz dulkun kidun. dulkunta kibani be:run, kiba:ni penme a:ne i:ba vesiba. baysa:k le:nz dulkun da:gu zu:kehme puy zi:pa:r, za:ni guḍita a:me zu:ŋdun a:re puy zi:pa:r, za:ni kize dulkun kidun. dulkun kize hamḍa gehpadun, hemeḥ marka parhiḥ ruhpadun. ku:ndḥa puy tatuḥ, pa:le puy tatuḥ, kudḍa baḍgaḥa hamḍa gehpame guḍita ḍe:kze tatuḥ. e:ba gurma:y e:ndin.

rabiba:r na:nziḥ da:gu guḍita ayahin iḍganiḥ. iḍgahme evahin gurumay e:ndi huḥniḥ e:ba gurumay e:ndin. e:ba ha:riḥ uhniḥ. e:ba tiniḥ. gurma:y e:ntihi na:ṭanar lu:pa:kanir. lu:pa:ka va:nir. ma:ḥgehe pa:gnir. e:ba harta ra:ti za:gra kinir. mikharha za:gra kinir.

tsa:lo na:lona sunaro:
i: baysa:ko ma:so kaḍata
i: la:ḥḍi ma:so kaḍata.

i: ba:li leke guḍe ḍiha:ke
i: puy leke guḍe ḍiha:ke.

du:tare: venake:r
du:tahin venakeḥ
harda! guḍi ||tsa:lo||

darten venake ayara:y

abara:y, nanara:y, buyara:y
ayara:y buḍara:y.

beṭo ayake, taha ayake
arne ayake, aya ziyake
aba ziyake, duko va:vake
koso:ṭ va:vake,
harda manake, girda manake.

ha:lu: ra:ṇi: sina: kude:n
bana kude:n. ti:ṛiṇ ṛipu:,
zu:ṛiṇ ṛipu:, kuse kusa
dali pen kaṇḍve:ṛ raza, bukve:ṛ raza.

a:yī: guru, ma:yī: guru
a:liṇ ṭeṇḍka, pi:pe:ṛ ṭeṇḍka ||tsa:lo||

lipi:ki li:pya kude:li samḍa
lipiki lipya seme:li samḍa
dulkunṇ kido su:na leke.

niṇgam da:da:, rupa leke
niṇgam ava, dulkunṇ perbe
ha:riṇ uha, nana ra:ye
la:y(e) vanza, aya ra:ye
zilkikarata tinzuhu a:re.

ha:ri be:ṭo sanzu: aya,
pipe:ṛ be:ṭo sanzu ma:ba
sa:tu ḍunga ta:ka ra:ṇi
sa:tu meṇgi ta:ka suna.

zade zade puḍe be:ṭo

zade zade siŋga:l be:to
 le:ɖi kuṭra, hiyā bara, mayā bara
 e:ba mandre: e:ba tindre.

kaki duno, mari duno
 kelar kusa, mila:r kusa ʔtsa:loʔ

kusa dada:, kusa:dre:
 nila:d ayya nila:dā
 liti liti litu litu
 ebba ebba tisir tisir
 masir masir dada dada
 buḍa buḍa aya aya
 dulkun dulkun kitu kitu.

ebba ebba la:ye la:ye kusa kusa
 vansir vansir vanze vanze
 tina tina a:re huṛa
 i:ba guṛe na:ti bolo puti bolo
 aku bolo aya bolo mana:d buḍa ʔtsa:loʔ

ibba na:ṇaṇ zagra kitu
 ibba ve:ṛa zagra kitu
 dulkun perbe
 huṛga va:dre:

gurmay e:ndin huṛga va:dre
 du:tar e:ndnir huṛga va:dre
 du:tar e:ntihi aya kusun
 du:tar e:ntihi aba kusnun.

vade vade zade zade
 aku aku dada dada.

a:re a:re ibba ibba
kusa kusa arne arne
kulu kulu ayake ayake.

ebba gu:r ebba gu:r, tole gu:r tole gu:r
upre: gu:r upre gu:r, dadra gu:r dadra gu:r
bandige bandige, kitirge kitirge
akurge akurge, pemba:rge pemba:rge
bi:mange bi:mange, ra:mange ra:mange.

tso:la a:ne gu:re salide re
a:ne gu:re manidena
kindra guḍi bu:ri guḍi
nana gu:re emi gu:re
bolo gina masir gena
tisi:r gena tsa:lo: tsa:lo:

a:ne gu:re ma:lo ma:lo
a:ne gu:re re:ku na:nzu.

pi:puṇ hanzu, dulkun peṇme
ḍa:gu zu:ktuhu, dulkun be:ruṇ
peṇme ke:rduhu, dulkun be:ruṇ.

peṇme ke:rtir a:re rabiba:r viṇgi. rabiba:r na:nziṇ
mikharha evar. a:r ru na:ṭani daṅṅaṇ ru na:ṭani
zi:pahiṇ evahiṇ za:gra kitiṇ. pu:y za:gra idi puy za:gra.

tsa:la na:lona suna ra:y
lipiki lipya kodeli samḍa
lipiki lipya semeli samḍa re:!
tsa:lo na:lona sunara:y.

kusamde kusumde ři:pu zi:pa:r
 kusamde kusamde řu:ya zi:pa:r ||tsa:lo||

i: kindra guđi takka ra:ņi
 bu:ri guđi takka ře:
 řiđdu puře mađdu puře
 ebba kuhi a:re dono
 nando ka:đi kindba ra:ņi:
 gi:to ka:đi kindbagenā.

inar kidi vesam dono
 inar ađđi di:re: vesa
 azi:r para dinota re
 kali:r para somota:na
 harta ra:ti hara:ņpure
 ve:řa buđi ve:řaņ puyā ||tsa:lo||

ke:ra:mta re zagre: peņme
 ke:ra:mta na dulkun peņme
 a:re ke:rtir a:re ke:rtir
 a:re ke:rtu a:re ke:rtu.

na:lhi viņgi. abar, ayahin “va:dře: be:ruņ kiduhu i:ba dulkun ne:nz. iņkiņka halbata manzi:r? be:gi be:gi ku:r unbad, ne:nze lu:pa:kandi”. “hā, va:duņba” inze evar va:tir. dulkun guđita kuhtir. za:gra kitir. ā: inze zi:pahinķa daņgņaņka venbatir. za:niņ řa:ktir inze venbatir. za:nika venbatir “za:ni! i:ne řa:kti gi?” “ā: řa:ktu”. inah ki:ze řa:kti? “a:vu, tiya:r kize řa:ktu” inze za:ni isun. “za:ni! kara:p kitihi niņka řraktaduņ”. “a:vu kara:p kita la:vu, tiya:r kize řa:gzi hi:da. miņka inah kide:k a:ne kara:pkida?” inze za:ni isun.

eda:k na:řanar isir “zani! i:ne ne:nze ru bu:řay kize hi:da. a:me lu:pa:kaduņ” inze na:řanar isir. eda:k za:ni

isun “hã a:ne bu:ray kize hi:da. naŋka inañdi aŋihi ru kuŋe hi:dad”. “hã hi:dduŋ” isir. eda:k evar “zedre:! ne:nz dulkun. za:ni insa manun – bu:ray kize hi:danunge. mata:r inañdi aŋihi rukuŋe za:nika hi:duhu. be:g be:g ku:r unbad. ku:r unbahme e: mahke marta vadde a:re lu:pa:kaduhu”. inze evar isirge.

inida:k evar ku:r usir, la:y tisir a:re mahke marta zu:ngtir. zu:ngdeme “emni bake lu:pa:kaduhu?” isir. “a:vu e: kuđrupa:t hanzuhu, e:ba lu:pa:duhu” inze hasir ge. hasir kuđrupa:t lu:tir. e:ba kuđrupa:t lu:se de:rigu:ra lu:tir. de:rigu:ra na:lek gumunza:na lu:tir. e:bame inañdi a:vu, pa:nvay. e:ba eleg a:ze na:na be:t ve:ra be:t kize dulkun na:nziŋ ku:r a:vu, ey a:vu, evar lu:tir ge.

elekize “a:vre:! bula:ze, hakitik, ehkitik ha:duhude inze evarge a:genar pu:rbenar ilekize dulkun kitir a:re ma:ngehe pa:ktir, kuŋra pa:kti:r. a:me ma:ngehe pa:ntavuba, kuŋra pa:ntavuba. inah kiduhu. a:vu za:nika ŋrakaduhu. za:ni bu:ray kize hi:de:k punzavatun” inze na:tanar a:re na:ta hasir. za:nika a:rtir “za:ni!” “inañdi?” “i:ne inakide:k tiya:r kize bu:ray kize hi:davati?” “a:vu re: abaha:y! a:n gu:r tiya:r kize bu:ray ki:ze hittu. i:me nihat a:tir. a:r ru ma:rita hasihina aba ha:y, ma:ngehe aŋirma. i:mtu hendek lu:tir a:r va:tir” isunge. eda:k e: za:ni “ne:nz(e) tiya:r kize bu:ray kize hi:dade, halad!” inida:k “va: va:! bu:ray kize hi:da” isunge rukan. eda:k za:ni bu:ray kize hi:tunge. kala guŋda hendur guŋda kitun a:r e:ba gudita pu:y garita ri:sun a:r bu:ray kitunge. bu:ray kitun a:re “hala:d! ne:nz ađir” isunge.

e:ba lu:pa:kadek hasir. halze ru pa:ti lu:tir. lu:tele ru ma:ngehe zeŋay. ma:ngehka pe:yze u:tir. e:ba ma:ngehe na:guŋi guŋita pagi:di mani. e: ma:ngeheka rukan uytun. uydele e: ma:ngehe gundek deha huni a:re ha:yi.

ha:dele eva:r arpaha:tir “vad re! vad re:! rukan ma:ngehe uyta manun. e: ma:ngehe emni bake hali, dahkaduhu”. eda:k “emni bake re! zadzade” inze hasir. hasir a:re ma:ngehe dahe u:tir. dahe u:dele ru ta:ka ma:ngehe vaki:di mani. vakti ma:ngeheka marke bađgar katir a:re de:gze na:ta tatir. na:ta tase guđita u:tir a:re

za:nika a:rtir “va:mre! va:mre! za:ni! ne:nz gu:r attun
ma:ngehe inahkize pu:za hende:k kize hi:kava:”.

ini:da:k na:ta rukan gurnay masun. e: gurnay penke
biza a:ze ba:ya:tun a:r va:tun. evan isun gi “hā! ne:nz(e)
ma:ngehe atir. emni pen ma:ngehe e:di. a:ne la:may
hurita” inze e: gurnay isun. la:may hurtun a:re “i:me e:
dali pen ma:ngeheka pa:ktir. aba ha:y! i:me inakide:k
elekize manka zu:rduk va:nde”, inze na:tanarka gurma:y
isun. gurma:y inida:k e:ba e: na:tanar lu:pa:katar
kuhpatir “abari esek va:rakta re! muḍḍadiba hukre u:ḡ
tinvide gi” inze e: na:tanar isir. “u:ḡ tisihme buḍa ha:y!
i:m inakidek ilekiz ma:ngeheka hurvandan pa:kti:r?” inze
isun. inzele “inahme a:yakede a:re ma:ngehe pa:ktuḡe
a:re niya idgadunḡa gi?. zade de:pa:kaduhde” inze e:
ma:ngeheka u:tir. ma:ngehe u:ze de:pa:tir. de:pahme
ba:ḡikitir a:r ru ru ba:ta ilkeḡa u:batir a:r vansir, tisir.

tinzeme na:lhi viḡgi. na:lhi viḡgida:k a:re guḍita hasir.
guḍita halzeme ḍa:gu iḡe, pre:y iḡe, za:nika a:rtir a:re
na:ta:ni du:tarka a:rtir a:r pu:yzi:pa:rka a:rtir a:re e:
gurma:yka a:rtir. “a:vu, ne:nztu ma:ngehe aḍvirde.
gurma:y e:ndake na:tanater hurad” isir. eda:k e: na:nziḡ
gurma:y e:ndi guḍita. eda:k na:tani ayahiḡ, abar, emihiḡ,
burar hurḡa va:tir. a:r “a:vu, ne:nz gurma:y e:ndi naḍi
dulkun. dulkun bahiḡ na:nziḡ a:re hanzuhu” isir a:r
hasir. “iḡka hanzuhu. ra:mpu:r u:ba:ḡita hanzuhu a:re
kaliḡ ungaduhu” inze hasir. ra:mpu:r kaliḡ ungatir. unga
evar e:ba hu:sir a:r inaḡḍika inandika lupah a:tir a:re
evar e:ba muḍbah a:tir. muḍbah a:ze ṡrapkah a:tir. e:ba
va:tir a:r hunsir. hunsi:r a:r na:lhi viḡgi.

na:lhi viḡgida:k e: ṡrapk(a)a:tar va:tir. ṡraka:tan va:tun
a:re gaḡḍaka a:rkaton a:re ga:ḡtyaka a:rkaton. ele:k ru
be:ruḡ kitir. “naḡka i:ne inakidek ma:lya ma:lya
ṡraktati?” “i:ne inakidek ma:lya ma:lya muḍḍati?” inze
evar inbaha:tir. a:re e:ba “a:vu re:! idi a:genar kidi,
purbenar kidi inze idi a:m kituhu a:r i:m inakidek kaliḡ
ungatir a:re peneta ṡrapkaha:tir” inze za:ni isun ge. za:ni
inida:k du:tar isir “hā id sot kata. inakidek hurama.

ilekize ʔrapkaha:ze va:tir niyā, evan ripuʔ hanunba”.
a:gege pulis la:va:y. e: ve:ʔa raza masun. razata:ka hasir.

“agyā! huzu:r! ma: parzaŋtaŋ dulkun kitun a:re dulkun kize za:gra kitun. zagray kize gurma:y e:ndi. ayahin huʔtin, abar huʔtir a:re na:ʔani daldali beŋɖya daŋŋaŋ lu:pa:katir. lu:pa:katir a:re inaŋɖi pa:nvatir. a:re za:nika isir bu:ʔay kize hi:da. za:ni bu:ʔay kize hi:tun. za:ni bu:ʔay kizi hi:da:k lu:pa:katir. a:re ru ma:ŋgehe pa:ktir a:re tatir. e: ma:ŋgeheka de:patir a:re tisir. na:lhi viŋgi. viŋgida:k ma:pru! ivar ra:mpur kaliŋ unga va:tir. evar kaliŋ usi:r a:r muɖbaha:z ʔrapkaha:tir. a:re niyā ni: ta:ka hozu:r za:ʔay kika va:ta manir. inah inziba?”

ebu:ʔik raza isunge “a:re:! vadvade ru be:ruŋ vessa. sala:! i:me kaliŋ usir, ukula gi eleke hi:tun gi paysa:ŋ hi:tir?” inze raza parzaŋka venbatun. “a:vu, ma:pru! a:me ru ru ʔa:ka kitun a:re ru ɖaba kaliŋ usuŋ”. “ʔa:kaŋ hi:ze kaliŋ usir a:re i:me inakidek ʔrapkaha:tir?” “a:vu, uvan a:ge muɖɖatun. eda:k a:ne ʔraktu”. “hā! niŋka zarimuna kida” “hā agyā! zarimuna kida ma:pru:!”. “i:n muʔi?” inida:k “hā a:n muʔtu” isun. “i:n ʔrakti?” inida:k “hā a:n ʔraktu” isun. “ʔraktati i:n hi:ya dah ʔa:ka, muʔtati i:n hi:ya pā:s ʔa:ka” inida:k “hā ma:pru hi:yi” inze i: muʔtan pā:s ʔa:ka hi:tun a:r ʔraktan dah ʔa:ka hi:tun. a:re razaka “ma:pru:! hanzuŋde gi?” isun.

“a:vu, niŋka muʔtatika pā:s be:t, a:r ʔraktatika dah be:t. ebu:ʔik i:m punzi:r. nuyle ‘ne:nz pā:s ʔa:ka hina hi:tun, daha ʔa:ka hina hi:tun inze i:m a:r hanzir a:r ʔrapkaha:dir. dulkun kitir parzaŋter a:re tiyar harda kize la:y, kusa, e: ma:ŋgehe u:ŋ, ha:riŋ kize aya, aba na:lek bu:la:z massihi ina a:yima? i:m inakide:k ʔrapka:dirba parza:ŋte:rka? i:m sala:ŋ, i:m tiya:r kize ba:ra kaɖa kamay ki:dirba a:r i:m ina:k ʔrapkaha:dirba?” inze raza isun.

“a:vu, ma:pru! niyā ʔrapk(a) a:vuŋde” inze evar isir. isir a:re hasir. hasir a:re “a:vu ʔe:! i:ne a:r a:ne ʔrapkaha:tuhu, muɖbaha:tuhuna? mitu ba:ylo gehpaha:duhu” isir. evar “a:vu ʔe:! e: na:nziŋ ʔrapkaha:tuhu kaliŋ usuhu a:rna, ne:nz kaliŋ

unvakeydena?" "ê?e, e: na:nziŋ muḍbaha:ti ba:ta ne:nz muḍbaha:vakeyde. ne:nze harda:ze, girda:ze hanzuhude". eda:k ade:k ta:t isir "ã? ã ɾe:! i:m ra:mpur va:tir rikater, esek harda:d masir a:r ɾapka:ti:r. ibba raza ta:ka raza zarimuna kibatun a:r ɾapkatun. zede:! mitu gehpa a:yad" inze isirge.

inzele "hã:, tamɾe! ni:ve pã:s ta:ka, a:r na:ve pã:s ta:ka" isirge. e: pã:s taka pã:s pã:s ta:ka kize rikar dah ta:ka:ni kaliŋ takatir. dah ta:ka:ni kaliŋ usir. usi:r a:re ta: lahaŋ haŋva:tar ru ru taka kitir. evar pã:s ta:ka:ne takatir. e:ve usi:r. usi:r a:re ɾapka:ti:r. eda:k "a:vu, ɖakita raza manun, raza bake hanzuhu" inze hasir. eda:k "i:me raza bake halvad. miŋka ɾapka:danun". "a:vu, ma:pru inahme kidakende hanzuhu" inze a:r raza bake hasir.

a:r raza duve:rita kuhta masun. "zuva:r, ma:pru", "a:r iŋka va:tir?" "a:vu, ma:pru! a:me a:re ɾapka:tuŋ". "het sa:la parzaŋ, i:me ɾapka:ti:r a:r a:ti:r, budi la:vu. sa:la, i:me nu:ka pandro ta:ka zarimuna hi:tire a:r niyã esek zarimuna hi:ddir? i:me hala:d! ti:n din leke bandta, inza halvandaŋ, bu:ti kiyad. ebu:ɖik punzir. miŋka tinze:kme hi:davu, unze:kme hi:davu. haki, haki". eda:k na:tanar isir "huɾa:d ɾe:! a:me insuŋ harda:z hanzuhude, girda:z hanzuhude inze razan kataŋ ahvatir. a:re ti:n din petek i:ba manzir de".

e: rikar muḍbaha:tar venbatir "a:vu, ma:pru! a:me rikataŋe manzuŋ gi, ivar manvirde gi"? "evan inakide:k manir"? "a:vu, ma:pru! evarmetu kaliŋ usir, evarme manaker" inze razaka isun. "i:n bu:za:de:k punviba. i:n bu:za:ya! inah kize evar mi: haŋhina va:tir? evar ɾapka:ti:r gi?". "a:vu, ma:pru evarme kaliŋ usir. eva:rme manaker" inze inida:k raza hiktun. "i:m punvir, ti:nza:ŋter i:ba buti kize ti:n din petek haki haki manad. ebu:ɖik a:r dine:k ɾapka:virde".

inida:k evar tindin petek e:ba bu:ti kitir. ti:n din pu:ra:yida:k a:r raza bake hasir. "a:vu, ma:pru! ti:n din pu:ra:yde, hanzuŋde, haki kidanba, ti:n din petek tinvaydi. hende:k masihi ha:duŋde". inida:k "hã" ta lamta

ba:meŋka a:rtun a:re “ivarka usuk leke la:y hi:ya”. inida:k la:y usuk leke hi:da:k tisir a:r na:ta hasir.

hasir a:r ta: va:ŋiŋka venbatir “a:vune, naŋka raza a:ge naŋka pā:s ta:ka ivanka dah ta:ka zarimuna kittun. eda:k a:r va:zmasuŋ. a:re evan insun ba:ylo:k gehpaha:duhu. inida:k a:re pā:s pā:s ta:ka kize pondro ta:kani kaliŋ a:r usuŋ. usuŋ a:r tṛapkaha:tun. a:r hasuŋ razata:ka. razata:ka halida:ki a:vu, i:me beze:k beze:k tṛapkaha:dir, i:m ti:n din leke i:ba bu:ti kiya:d haki haki. ebu:ti:k a:r dine tṛapkaha:virde. miŋ tinze:kme hi:davu insun. eda:k ti:n din petek bu:ti kituŋ. a:re va:ni na:nziŋ usuk leke la:y hi:dayda:k tisun a:r va:tunba” inze ta: va:ŋiŋka vesir.

eda:k “beleke i:me inak kaliŋ unzir? kaliŋ uni paysaŋ kuy ruŋdi, a:r pre:y a:r ni: a:r gu:r kize ka:gdeme himŋa - va:kṛa na:lek tisihi he:yin gi a:vu. ne:nz lahaŋ pihtir gi a:vu” “hā! ne:nz lahaŋ pihtunḍe” inze e: na:nziŋ a:r guḍita hisir. “a:vure:! dulkun kituhuna. dulkuna ileke za:ṇa a:yakena. huṛama! a:m tṛapkah:z ile:kile:ka:z hurbu:r a:ze a:tun. vamṛe: za:ni:! ne:nz(e) lahaŋ naŋka, ivanka kaliŋ pihkida”. ini:da:k za:ni va:tun. kaliŋ pihkitun. evanka kaliŋ pihkitun a:re za:ni ta:nza hasun. dulkun pu:yzi:pa:r a:r gurma:y kize dulkun ba:lidarata bu:ṛay kikay. a:r dulkuna vi:zi inze za:r parla za:r ilkeṇa halbaŋi. idi parzaŋ dulkun.

Dulkun Festival of the Parjas

In our region we celebrate the Dulkun festival during the month of Vaisakha¹. During Vaisakha we collect in a pot a wick, some rice, incense and molasses, assemble at the temple and celebrate the Dulkun together with young flower girls and the priest. To celebrate the festival we erect a small

¹ Vaisakha: April-May

temple with twigs and branches of the *hemen mar*² tree and tie daggers to the temple pillars. We carry *kundna* and *paale* flowers and branches on our shoulders to decorate the temple. The female diviner dances near the temple.

On Sunday, the women of the village keep the ritual pots with wicks and rice at the temple. The women watch the female diviner dancing. They pound the rice and prepare sweet cakes. Meanwhile, the men of the village go out to hunt. They kill a sambar. The people keep awake to keep their vow and sing songs throughout the night.

Let everyone listen to the songs
During this Vaisakha month,
During this *landi*³ month.

Let everybody see the the Bali temple festival
Let everybody see the temple flowers

Let the village representatives listen
Let the women representatives listen
Let everyone be happy at the place of worship.

Oh, my dear mother!
My dear father and dearest sisters
My dear mother and younger brother
May mother earth listen to our prayer.

May there be hunting and rich return

² *hemen mar*: silk cotton tree

³ *landi*: May-June

May there be riches, and mother live long
May father live long, and no sorrow befall
May no hardship occur
May happiness be everywhere.

The village deities Rani and Sina
The forest deity Tiding Dipu
The greenery deity Juding Dipu
The great gods, Kandved Raja and Bukved Raja
May they all give us their blessings.

Remember the Ayin guru⁴ and the Mayin guru⁵
And watch the chameleon Aling chirp.

For our village deity, let us build a pandal
The one that looks like a silver pandal
And let us have Dulkun under a golden pandal.

Get up my brother - like a silver jewel
Get up my cousin, it is the Dulkun festival
Prepare sweet cakes, my dear sister
Prepare fine rice, my dear mother
In the tender rays of the sun we shall all fies

Mother, we will go hunting - fast and slow
Father, we will go hunting for chameleons
My dearest, we shall hunt across the seven hills

⁴ *ayin guru* : a person who is possessed by spirits

⁵ *mayin guru* : a person who is possessed by spirits

Oh, jewel of my heart!
We shall hunt across the seven valleys.

Come, chase a chameleon
Come here, chase a lion
Hunt the wild goat, and hunt the wild boar
They live here, and they eat there.

Bows of bamboo, bows of twig
Kelar greens and *Milar* greens.

Dear brother, be seated, let all be seated
Oh! mother stand up, let everyone stand
You stood up, and I stood up
Everywhere people feasted
Brothers lived on for ever
Brother, oh brother! Mother, oh mother!
Celebrate the Dulkun festival.

Rice and vegetables are cooked wonderfully
Enjoy the meal and watch
Let the grandchildren be joyful here
Let elders and our mothers be cheerful
Younger brother! May you all live blissfully.

We stayed awake throughout the night
We stayed awake throughout the day
It is the Dulkun festival,
All come and take part

Watch the female diviner dance
Come, watch the representatives' dance.
As they dance, the women assemble
While they dance, the men assemble
Come, get nearer , let us continue
Grandfathers, and elder brothers!
Look here , be seated
Let there be plentiful for all.

The lowland villagers! Assemble there!
Highland villagers! And neighbouring villagers!
Bind the turbans on all the villagers
Bind them to grandfathers,
and to father's elder brothers
Let the lords Bheema and Rama wear them too.

Taking flowers, I set out to the temple
I will stay rousing at the temple
The temples of Kindra and Buri
Elder sister, younger sister,
Live blissfully, and keep your bloom
Enjoy by the grace of the sacred flower.

I will bring garlands for worship
The other day too, I have done so.

We play the flute with songs of Dulkun
We gather sacred pots in praise of Dulkun
We sing the songs in honour of Dulkun.

People keep awake all night singing the Dulkun songs and thus Sunday dawns. On Sunday, the young men of one village and the young women of another village dance throughout the night. This ritual is known as the *puyzagra*⁶.

Oh my golden girl, look at the flowers
 Build a pandal with *Kadali* twigs
 Build a pandal with *Semeli* twigs
 My dear golden one! Sing of the glory of flowers.

Cherished young women, be seated, be seated
 Be seated, be seated. Oh, my most lovely ones

My princess! bring all to the Kindra temple
 Dear friend, bring all to the Buri temple
 Listen to the birds sing near the temple
 Sit there and watch, my dear one
 Oh dear one, sing the song
 Let the lyrics begin with a rhyme.

Oh dearest one, let us know who can do this
 Who will be suitable, tell us tenderly
 The needed items, bring them in the afternoon
 Yesterday everything was bright
 The midnight girl of Harangpur
 Day and night alike, she is like a flower.

⁶ *puyzagra*: flower girl ceremony

You sing the wake up songs
 You sing the Dulkun songs.
 And then they sang and sang
 And then I sang and sang.

At dawn the next day, the men and women of the village call out to each other, "Come folks, today is the Dulkun festival. Let us discuss the festivities. Have your gruel quickly as we have to go hunting today." The men come together and sit near the Dulkun temple and observe the rituals. They brief the younger men and women about their plans for hunting. Then they call the shaman⁷ and ask, "Will you recite the ritual prayers?" The shaman replies, "Yes, I will do so." They further ask, "What will you pray for?" The shaman says, "I will make all the preparations and recite prayers so that your hunting expedition is successful." The men warn him, "If you spoil the prayer ritual we will beat you." The shaman replies, "I will not spoil anything. I will do everything correctly and bless you. Why should I spoil your ritual?"

Then the villagers tell the shaman, "Today, you should recite appropriate prayers and bless us. We wish to go hunting." The shaman tells them, "I will bless you. But if you kill an animal you should promise to give me its hind leg." They reply, "Yes, we will give its hind leg to you." Then the villagers say to each other, "Let us move on, today is the Dulkun festival. Eat your gruel quickly and assemble near the mango tree; we will then go hunting."

The men drink their gruel, eat rice and assemble near the mango tree. They then begin to discuss, "In which direction

⁷ shaman: a practioner of traditional beliefs and practices concerned with the communication with spirits

should we go hunting?" Someone suggests, "Let us go towards Kudrupat to hunt." So they go to Kudrupat to hunt. Later, they move to Deriguda. From Deriguda they go to Gumunjana. Even there they fail to find a prey. They keep hunting night and day on the day of the Dulkun festival but in vain.

They have had neither food nor water and so they begin to lament and grumble, "We are feeling hungry and thirsty. In the olden days when our ancestors went hunting on the day of the Dulkun, they would get to kill sambars and wild goats. We have got neither a sambar nor a wild goat. What should we do now? We should go and beat the shaman. The shaman did not know how to recite the prayers and bless us properly." So saying, they return to their village and summon the shaman. They question him, "Why did you not recite the prayer well and bless us suitably?" The shaman retorts, "Of course, this is not true. I recited the prayer and blessed you properly. You are the ones who turned out to be useless. If only you had gone to another mountain, you would have caught a sambar. But you went hunting only for a short while and have returned home." Then to reassure them the shaman said, "I will once again recite the prayers and bless you." One of the men said, "Do so properly this time." Then the shaman drew a pattern on the ground with black and red powder, said a prayer in praise of god and blessed them all, "Go ahead, you will be able to kill an animal now." Then the villagers once again set out for hunting on the mountainside. There they see a sambar come out of a bush. They chase the sambar. The sambar goes and hides itself in the bushes on the bank of a stream. One of the villagers shoots an arrow at the sambar. The arrow strikes the sambar. The wounded sambar runs a short distance and falls down dead.

The hunters shout in joy, "Let us go and look for the sambar." They go to look for the sambar and find it lying dead. The hunters cut a big branch of a tree, tie the dead sambar to the branch and carry it on their shoulders to the village. They bring the sambar to the temple and call the shaman, "We did kill a sambar this time. Please perform your worship and give us the sambar with your blessings."

There was a male diviner in the village. He became possessed with spirits and came to the temple. He began to proclaim, "You have got a sambar today. Do you know to which god the sambar belongs to? I will find this for you right away." After a little while, the diviner says, "You have killed the sambar of the highest god almighty. Why did you do so? This will bring difficulties upon all of us." On hearing this, the hunters sit down brooding, "We underwent so much of trouble to kill this sambar. And now you are reprimanding us. Will we have to again eat dried meat today?" The diviner argues, "Look, if you wished to eat meat why did you kill this particular sambar?" The villagers decided, "Let whatever happen, we have already killed the sambar. We cannot take it back to the forest. Therefore come, let us eat the sambar." They cut the sambar and distribute its meat equally among all the households. Everyone cooks the sambar's meat and eats it.

At dawn on the following day, people once again go to the temple. They offer a pot of rice and lighted wick to the goddess. They invite the shaman, the village representatives, the flower girls and the female diviner and say, "You will not get a sambar today. Let the diviner dance and you may all watch her." The female diviner begins to dance at the temple. The women, men and old people of the village assemble to watch her. They say, "Today, the diviner has danced and the Dulkun festival is now over. We will return

to the Dulkun field tomorrow.” Saying so, they disperse. Some of the men decide to go to Rampur and have a drink at the liquor shop there. So they go to Rampur and drink liquor. They become drunk and get into a quarrel among themselves. Some of the men get together and beat up one of the men in their group. Later they return home and go to sleep.

The next day the man who has been beaten makes a complaint to the village security officer and the village guard. Everybody gets together to discuss the issue. The victim questions the others, “Why did you beat me without any reason?” The other men complain, “Why did you shout at us unnecessarily?” Then the *shaman* comments, “My friends, why did you drink liquor and beat each other on the way?” The village elders say, “This is true. Why did you quarrel? You beat up this man and now he has made a complaint against all of you.” In those days, the king used to settle all disputes. So all the men went and approached the king.

The village elders say to the king, “Lord, we the Parjas, celebrated the Dulkun festival, said our ritual prayers and observed our vow of remaining awake all night. The female diviner danced at the temple. The women, the men and the village elders watched her dance while the able-bodied young men went hunting. But they could not find any animal. So they requested the shaman to bless them again. The shaman blessed them well. Then they once again went to the forest. There they came across a sambar, killed it and brought it to the village. They cut the sambar and ate its meat. Then these men went to Rampur to have liquor. They became drunk and got into a brawl. They thrashed each other and now they have come to you seeking your judgement.”

The king asked, “Did you get the liquor free of cost or did you pay for it?” The villagers replied, “No, my lord, we

contributed one rupee each and bought a tin of liquor and drank it." The king further questioned, "Each of you paid for your drink, then why did you beat each other?" One of the men replied, "My lord, this man over there abused me. And so I beat him."

The king enquired of the man, "Did you also shout at him?" The man replied, "Yes, my lord, I did so." Then the king questioned the other man, "Did you beat him?" The man replied, "Yes, my lord, I did beat him." Then the king proclaimed, "You, who have beaten the other man, should pay a fine of ten rupees, and you who have shouted at the other man, should pay a fine of five rupees." The men accepted the king's judgement and paid the fine.

As they were about to leave, the king further ordered, "Stop for a while. You, who have shouted at the other, will receive five whiplashes, and you, who have beaten the other man, will receive ten whiplashes. Only then you will realise your mistake. Otherwise, you will go back and strike at each other again. You Parjas have celebrated the Dulkun festival with great gaiety. You ate rice, vegetables, sambar meat and sweet cakes. If only you had been happy with your family! What harm would have befallen? Why did you beat each other? You worked hard throughout the year, why did you beat each other for no reason?"

Promising the king they would not do so again the men left for their village. On the way back they discussed the matter, "My friend, we beat and shouted at each other. Let us be friends hereafter. From today onwards we will not drink any liquor or quarrel among ourselves."

But a little while later both of them took out five rupees each and decided to buy liquor. They went and bought liquor and sat down to drink. All the other villagers accompanying

them also had a drink of a rupee each. Then they once again quarreled and began to beat each other. After a while they decided to go back to the king to seek justice. One of the villagers advised them, "Do not go to the king. He will have you whipped." However, the others insisted on going to the king to settle the dispute.

So they went to meet the king at his palace. The men greeted the king. The king asked them, "Why have you come again?" The men replied, "My lord, we have quarreled and beaten up each other once again." The king frowned upon them and said, "You are fools. You have fought once again, you have no sense. You have already paid a fine of fifteen rupees. Go to the water tank and lift water for three days. Only then you may return home. You will get neither food to eat nor water to drink. You must suffer from hunger and thirst." The other villagers said, "Look, what has happened. We agreed to be happy and merry but you did not listen to the king's advice. You may remain here for three days lifting water to help in irrigation."

The two men who had fought, asked the king, "Why is it that only the two of us have to work? Why are the others being allowed to go back to their village?" The king replied, "Why should the others stay back to work?" One of the men pleaded, "My lord! They too had liquor to drink, let them also stay back with us." The king said, "You do not understand. The others came along with you. But they did not get into a fight, nor did they beat each other." The man insisted, "But, my lord, they also drank liquor, so please let them stay back." The king refused and allowed the other men to go back to their village.

The two men stayed at the palace and worked hard for three days without any food and water. After three days they approached the king again and pleaded with him to allow

them to go home. The king summoned his brahmin cook and asked him to give some food to the two men. Thereafter, they were given some rice which they ate and returned to their village.

On returning home the two men narrated their story to their wives. They men said to their wives, “Look, first of all, the king fined the other fellow and me five rupees each. Then we started back on our way home. And this man said, ‘Let us be friends with each other.’ So we each contributed five rupees and drank liquor for fifteen rupees. After drinking we again hit each other. Then we went back to the king to settle the dispute. At the court the king admonished us, ‘You have beaten each other again, so you should work here on the farm for three days without any food. Only then you will learn not to beat each other. I will not give you anything to eat or drink.’ We worked at the farm for three days. On the day of our return we were given some rice which we ate and have now returned home.”

The women admonished, “You deserve the punishment. Why do you drink unnecessarily? The money which you spent on liquor could have been spent to buy fowl, rice, oil and jaggery. We could have eaten a fine meal with our children. Did not such a thought occur to you? Now, will you stop drinking from today?” The men promised, “Yes, from today onwards we will stop drinking.” So saying, they went to the temple. There they said to their friends, “Look, we celebrated the Dulkun festival. But the Dulkun should not have ended like this. We beat each other and ended up in a lot of trouble. Dear shaman, please come and bless us to be non-alcoholics from today.” The shaman came and demanded that they stop drinking liquor. Afterwards, the shaman went home. The flower girls and the female diviner celebrated the Dulkun festival on the sandy banks of the river. When the

festival was declared over, the people returned home and were welcomed by the women. Thus is celebrated the Dulkun festival by the Parjas.

parza:ŋ biya

kaḍde daŋŋe:n a:tihi kaḍde ta:ba, kaḍde ta:ya be:ruŋ kiniŋ. “a:vu, kaḍde daŋŋe:n a:tune. ḍukri ruṇde:l dahi hi:duhu” inze e: kaḍde ta:ba, kaḍde ta:yaka inun. isihi e: kaḍde ta:ya “emni nā:y ga:r mande, e: nā:y hanzuhu” inze kaḍde ta:baka inde. kaḍde ta:ba kaḍde ta:yaka vesnun “u: na:y eva:n ga:rhika hala:d”. inze ta: va:ŋika inun. ede:l “evan da:r inada:r” inze ta: ḍukraka venban “a:v, kaladar ga:rhika halad, e: be:ndaha:y halad” inze ta: va:ŋika ta: ḍukra isun.

eda:k ta: va:ŋi, ruṇde:l buḍya na:lek e: be:ndaha:y haniŋ. kala:dar inza haniŋ. e: kala:dar va:ŋi a:r kala:dar inza maniŋ “aba:ri! iŋka va:tiŋ” inze edelka a:re buḍyaka venbaniŋ. venbatik “a:vu, i:bane va:tun mi:nza”. “a:r kuha:d” inze kaladar va:ŋi inde. e:vahiŋ kuhniŋ.

“aba:ri! i:me esaŋ va:bavanater, inakika va:tir?” inze e:vahiŋ venbaniŋ. edel a:r e: buḍya “a:vu mi:nza ruṇel zi:pa:r mi: ga:rhi mande. na:mzika hi:ddir gi?” inze evahiŋ iniŋ. eda:k kala:dar a:r ta:va:ŋi “hā hamde:ŋi, mande. ga:reka venbaduŋta. va:nd gi a:vu. va:yi isihi miŋka a:me vesaduŋ” inze evahiŋ isiŋ. eda:k edel a:r buḍya “hala:d hamde:ŋi venbakad” inze iniŋ.

ta: ga:rhika ta:ya ta:ba venbaniŋ “e:mi ra:y! i:ne e: ka:tkura hanzi gi? niŋka venbaka va:ta maniŋ. ‘halli’ inze i:ne maŋka vetsatihi a:me e:vahiŋka vesuŋ”. e: ga:re “ka:tkura ina:r inza, inanta:mzika” inze ta:ba ta:yaka venbay. eda:k ta:ya ta:ba vessiŋ “a:vu, e: ka:tkura ru:pi ta:mzika. evan ni: esra:ne. i:ne a:re evan puṇḍri isihi sa:za:dir” inze ta:ya ta:ba isiŋ. eda:k ta: ga:rhi ta:yaka

ta:baka ini “hā aya! hali, i:me inarka hi:ttime hali, mi: mane” inze e: ga:ṛhe ini.

eda:k ta:ya ta:ba, e: ruṇḍel a:re buḍya ḍakita hasiṇ. “a:vu, hamdeṇi! ma: ga:ṛe ‘va:yi’ inzay. hi:dduṇ ni:mzi a:r na:mga:ṛhi zugul mand gi a:vu, ka:ṛi pi:kize huṛduhu”. inze ta:ya ta:ba isiṇ. ruṇḍe:l a:r e: buḍya “ka:ṛi huṛkananka a:rad hamdeṇi – hamdi”. e: ga:ṛhe ta:ya ta:ba ka:ṛi huṛkananka a:rtiṇ. a:rida:k e: ka:ṛi huṛkanan va:tun. eda:k ga:ṛe ta:ya ta:ba “a:vu, guru:! i:ne heṇḍek ka:ṛi huṛa. ka:ṭkura:ni ru:pi ta:mzika na:mga:ṛhika venga va:ta maniṇ. rikahiṇka zugul mand gi a:vu, ka:ṛi huṛa”. eda:k ka:ṛi huṛkanan “e: ka:ṭkurani kaḍde da:r ina da:r a:re ni:mga:ṛhi da:r ina da:r?” inze venbatun. eda:k “evanda:r umur, idel da:r bila:s” inze e: ka:ṛi pi:kananka vesiṇ. eda:k evan ka:ṛi pi:tun. ka:ṛi pi:tun a:re “i: ga:ṛheka a:r e: kaḍdeka zugul mande, hiyad” inze e: ka:ṛi pi:kanan isun.

eda:k e: ga:ṛe ta:ya ta:ba “hā, hamdeṇi! na:mga:ṛhik ni:mzika hi:dduṇ. ni:mzika a:re na:mga:ṛhika zugul me mande” inze e: ruṇḍe:lka a:r buḍyaka isiṇ. eda:k e: buḍya a:r e: ruṇḍe:l, ga:ṛe ta:ya ta:baka venbatiṇ “hamdi, hamdeṇi, i:m tu na:mzika ni:mga:ṛika hi:ddir. ese:k kaliṇ unzir? esek ṭa:kaṇ e:ntadir? a:r esek u:ḍeṇ tinzir? a:r prey esek la:y vanze tinzir? biya kize hi:ddir gi a:vu?” inze isiṇ.

eda:k ga:ṛe ta:ya ta:ba vetsiṇ “na:mga:ṛhika daha ḍaba kaliṇ, pondro kuṛi ṭa:ka:ṇ, ti:n guṭa u:ḍeṇ a:r ti:n puṭi pre:y hi:tihi na:mga:ṛhika mi: na:y ni:mzika:rze hi:dduṇ” inze ga:ṛe ta:ya ta:ba isiṇ. eda:k buḍya a:r ruṇḍe:l “hā: hamdi hi:dduṇ. ni:mga:ṛhika hi:dad”. inida:k ga:ṛe ta:ba isun “va:ni budba:r na:nziṇ ma:la kaliṇ u:ṭpaka va:de”. eda:k ruṇḍe:l a:re buḍya “hā, hamdi va:duṇ” inze isiṇ. inida:k e: ruṇḍe:lka a:re e: buḍyaka la:y kusa vanze hi:tiṇ. e: rikahiṇ tisiṇ a:r ka:ṭkura va:tiṇ.

va:yda:k ta: va:ṇika, ta: ḍukra venbatun “inah insiṇ hi:dduṇ insiṇ gi? “inze venbatun. eda:k ta: va:ṇi ta: ḍukraka vesi “hi:dduṇ insiṇ. ka:ṛi pi:kitiṇ na:mzika a:re ta:ga:ṛika zugul mand ge. a:r daha ḍaba kaliṇ, pondro

kuɾi ʔa:ka:ŋ, ti:n guʔa u:ɖeŋ, la:y vanze:k ti:n puʔi prey u:s hi:duhu ge. ebuʔi:k ta: ga:ɾhika na:mzika:rze hi:danıŋ ge. a:r budba:r na:nziŋ ma:la kaliŋ uʔpa:kaduhu inze hamdi hamdeŋi insiŋ”. eda:k ta: ɖukra ‘hã hi:duhu’ isun ge.

a:re na:ʔanarka ti:n za:ŋka isun ge “a:vu ɾe:! na:mzika e: be:ndaha:y ni kala:dar ga:ɾhika takahi:duŋ”. “hãɾe:! takahiya. ni:mzitu daŋgɽe:n a:tune” “a:vu, i:me ti:n za:ŋter zede, ma:la kaliŋ uʔpa:kaduhu” inze evarka isun ge. eda:k budba:r na:nziŋ na:ʔnar ti:n za:ŋ, e: kaɖde ta:ba kize be:ndaha:y ma:la kaliŋ u:ʔpa:katir ge. a:re e: bendaha:y ga:ɾe ta:baka a:rtir. evan ‘hamdir va:tir’ inze zuvar kibatun ge. ka:lke nu:kadek mu:tata e:y hi:tun ge. eda:k evar ka:lke nuykatir a:re inza hasir. eda:k ga:ɾhe ta:ba ‘kuhad kuhad, hamdir’ isun a:re duyã ru muʔa, hergi a:ki ru pe:ŋɖa zephi:tun ge. “muri ruha:d hamdi a:r unad” isun. eda:k evar mu:ri ruhtir, e: duyã mu:rita nesir a:r usir.

muri usir a:r ga:ɾe ta:baka isir gi “hamdi! ne:nz(e) ni:mga:ɾhika i:ne na:mzika hi:da inze insi. eda:k a:me niŋka ma:la kaliŋ tasi hi:ttuŋ. na:ʔani za:nika, du:tarka a:rpa”. eleg inida:k ga:ɾe ta:ba na:ʔani du:tar, za:niŋka, na:ʔa:ni kaɖderka “vad ɾe:! hamdiŋ va:ta manir, na:mga:ɾhika ka:ʔkura:ni ru:pi ta:mzika hi:ba hamdiŋ ma:lakaliŋ tasi hi:tta manir. unga va:de “inze e: ga:ɾe ta:ba na:ʔanarka a:rtun ge.

eda:k na:ʔanar va:tir. a:re e: hamdiŋka zuvar ki:batir ge. a:re ‘taɖ ɾe:! kaliŋ’ inze e:ntirge. eda:k kaɖde ta:ba a:r e: ta:lahan hasar isir ge “hã, hamdi hi:dduŋ. ese:k ɖaba?” eda:k na:ʔanar isir ge “ma:la kaliŋ so ɖaba, venba kaliŋ ru ɖaba, ba:tgagra:ŋ ru ɖaba, veʔpa kaliŋ ru ɖaba hi:dad” inze na:ʔanar e: hamdiŋka isir.

eda:k kaɖde ta:ba ma:la kaliŋ so: ɖaba, venba kaliŋ ru ɖaba, ba:tgagra:ŋ ru ɖaba, veʔpa kaliŋ ru ɖaba ele kize no ɖaba kaliŋ hi:tun ge. eda:k madre inza e: kaliŋ u:tir. a:re ku:ŋɖita kaliŋ kitir. uze:ɾ ahi kitir. iske tatir. du:pni tatir a:re za:ni du:pni isketa dehtun. “taɖɾe:! ɖu:bɽi” inze ɖu:bɽi e:ntun. e:ntun a:r ɖu:bɽi na:lek ku:ŋɖini kaliŋka

muktun. muktun a:r madrinza ve(t)un. “e: kala:dar ta:mga:ɾhi, ru:pi ta:mzi tiya:r a:z, zugulhe manake. zurduk va:vake. dan-bit kiyakeŋ. hi:mɲa-va:kɾa a:yakeŋ” inze za:ni kaliŋ ve(t)un.

ve(t)un a:re ta:n usun. a:re ku:ɲdini kaliŋ ɖu:bɲi na:lek muktun a:re e: kaɖde ta:baka ɖu:bɲi na:lek kaliŋ hi:tun. e: kaɖde ta:ba kaliŋ ve(t)un. a:re ga:ɾe ta:baka hi:tun. ga:ɾe ta:ba e: kaliŋ usun. a:re ku:ɲdini kaliŋ ga:ɾe ta:ba muktun. a:re kaliŋ ve(t)un. e: kaɖde ta:baka hi:tun. eda:k e: kaɖde ta:ba kaliŋ usun. a:re kaɖde ta:ba, ga:ɾe ta:ba zuvar kibaha:tir. i: na:nziŋ lahaŋ evar hamdi inbaha:tir. a:re e: za:ni isun “i:me, e: ga:ɾe ta:ba, kaɖde ta:ba i:m rikater ne:nz na:lek harda:d-girda:d, hamdi a:r bondu a:z, zuvar-be:t a:ya:d. ne:nz lahaŋ rikater hamdi a:tir” inze za:ni isun. a:re rasata hasir. a:r vizar na:ɬanar va:tir a:re ma:la kaliŋ usir. a:re na:ɬanar ta: ilkeɲa halbatir.

e: ga:ɾe ta:ba, e: kaɖde ta:ba, i: na:ɬanar kize ga:ɾe ta:ba inza hasir. kaɖde ta:baka, kaɖde ta:ba lahaŋ hasarka la:y, kusa vanzi hi:tiŋ. evar tisir. a:re ga:ɾe ta:baka kaɖde ta:ba venbatun “hamdi! ma:la kaliŋ, venba kaliŋ, ba:tgaɾa kaliŋ, ɬipaykiba:ni kaliŋ tasi hi:ttuŋ. a:re la:viŋde. esaŋ ni:mga:ɾhika taka va:duŋ? vessa”. eda:k ta: hamdi, i: ga:ɾe ta:ba, vetsun. “a:r budba:r na:nziŋ ma: zula ɬa:kaŋ, ma: zula kaliŋ, pre:y, u:deŋ tasi hi:dam a:re biya kize u:ya. ma: na:ɬani ma:nay, ba:zɲiyaŋ, mu:ryaŋ, na:ɬvaŋ namga:ɾhika mi: na:y biya idga va:nir. e:ba kaliŋ, la:y, u:ŋ, ha:riŋ, liyaŋ, sã hiya”.

“hã, hamdi, hi:yi” inze e: kaɖde ta:ba isun. eda:k ga:ɾe ta:ba ‘halad de hamdi’ inze ha:taŋ, baɖgaŋ ta: hamdi tate zephi:tun. a:re ta: hamdika zuvar-be:t kitun. eda:k e: kaɖde ta:ba ta: nã:y va:tun. a:re ta: va:ɲika vesun “a:r va:ni budba:r na:nziŋ kuɾiyaga:ɾka takaduhu. na:ɬani ma:nayka me vesuhu”. a:re ta: e:mihiŋka, ta: ma:na:y-za:nayka budba:r na:nziŋ biya inze kobur hi:tun.

a:r e: budba:r na:nziŋ na:ɬanar sa:ri za:ɲ, a:ske sa:ri za:ɲ kize e: be:ndaha:y ga:ɾ takade:k hasiŋ. halida:k, e: ga:ɾe ta:ba kaɖde ta:baka ‘va:tiri’ inze huɾtun a:r zuvar

kikatun. a:re mu:tata e:yu hi:tun. ka:lke ta: hamdi nuytun. ta: lahaŋ hasarka gariyata e:y ga:ɾhe ta:ya zephi:. eda:k evar ka:lke nuykatir a:re kuhtir. kuhida:k e: ga:ɾe ta:ba na:ɬanarka, ba:zɲiyaŋ-mu:riyaŋka, naɬvaŋka a:rpatun. a:re za:nika a:rtun a:re isun “zedɾe:!
na:ɬanater a:re za:ni! hamdir va:tir. ma: zula kaliŋ, zula ɬa:kaŋ, zula prey, zula u:deŋ e:zi kiyad. na:lhi viŋgtihi vizataha ka:ɬkura na:mga:ɾhika biya idgaduhu” inze e: ga:ɾe ta:ba isun.

eda:k a:re madre inza za:ni, na:ɬani du:tar, e: hamdiŋ kuhtir. a:re za:ni isun “tad(d)e ka:ɬku:rni hamdiŋ zula-zugaɾ”. inida:k i: kaɬde ta:ba “hā hamdi hi:da, e:zi kiyad” inzida:k za:ni ‘hā’ isun. a:ge dah ɬaba kaliŋ hi:tun. pandro kuɾi ɬa:kaŋ hi:tun. ti:n puɬi pre:y hi:tun. za:nika hi:dak na:ɬani du:tar a:r za:ni e:z kitir. a:re ga:ɾe ta:baka “i:v ɾe:!
dah ɬaba kaliŋ, pondro kuɾi ɬa:kaŋ, ti:n guɬa u:deŋ, ti:n puɬi prey mi: hamdi hi:tun” inze ga:ɾe ta:baka za:ni a:r du:tar isir. eda:k ga:ɾe ta:ba e:ve e:ntun. a:re za:nika du:tarka isun “i:v ɾe:!
i: ɬa:kaŋhina tini. preye, u:deŋ, ma: na:ɬani kuɬum tinad, kaliŋ una:d”. inida:k na:ɬanar i: ti:n puɬi prey vansir, ti:n guɬe u:deŋ pa:ktir, de:pame vansir. a:re na:ɬani ayahiŋka, ga:ɾehiŋka sarsara ma:nayka a:rpatir a:re e: u:ŋ, la:y tisir. e: bu:ɾaŋ, za:niŋ kaliŋ usir. hartara:ti e:bu:ɾaŋ kaliŋ unse e: ba:zata e:ntir.

a:re na:lhi viŋgi. zilki karata e: za:ni e: ga:ɾe ta:bar inza hasun. a:re ga:ɾe ta:baka “tamɾe! ma:ŋ pre:y” isun. eda:k ga:ɾe ta:ba ɬu:pata pre:y hi:tun. ku:ŋɬita kaliŋ hi:tun. a:re ɬu:bɲi hi:tun. iske a:r du:pni hi:tun. eda:k za:ni i: du:pni isketa dehtun a:re ma:pru bakaɬ zuva:r kitun. a:re ma:ɬata ma:ŋ pre:y le:sun a:re kaɬde ta:ba:ka hi:tun. zilki karata ma:ɬa pre:y le:snir le:zeme e: ku:ŋɬini kaliŋka za:ni ɬu:bɲi lahaŋ muknun a:r ‘i:ba bo:l za:ɲa manake, hardaza:ɲa-girdaza:ɲa manake’ inze kaliŋ veɬnun. a:re ku:ŋɬini kaliŋ vizar unir. a:re rasata va:nir. na:ɬani ma:nay, ba:zɲiyaŋ, mu:riya:ŋ, naɬvaŋ, zi:pahiŋ, daŋgɲaŋ, buɬyahiŋ, bu:ɾaŋ, edelka biya idganiŋ.

e:ba edelka nā:y ɖakita kaɖde na:ɤanar zulkuna kaliŋ hi:nir. he:sita pre:y, uze:r, kuy ruŋɖi tanir a:r e:ba kuy tu:ŋɖnir a:re kaliŋ veɤnir. ebuɤi:k e:ba zi:pahiŋ pa:zer e:niŋ. a:re bu:raŋ e:nir. buɖyahiŋ e:niŋ. daŋgŋaŋ e:nir. e:ntihi e: kaɖde ta:ba pa:zer hi:nun viza ma:nayka. hi:tihi e: zulkuna kaliŋ ga:re na:ɤanar unir.

e:ba kaɖde na:ɤanar ga:reka mukut gehnir. e: kaɖdeka mukut gehnir. e:ba edel ki a:r evan ki a:tahikinir. e:ba lahaŋ viza ma:nay-zi:pahiŋ, daŋgŋaŋ, kaɖde bakaɤni buɖyahiŋ, ga:re bakaɤni buɖyahiŋ peŋme ke:rkaha:niŋ. ke:rkaha:ze inza haniŋ. e:ba inza hasihi, edelka a:r evanka madre inza ɤa:ti pahinir. e: rikahiŋka kuhikinir. a:r rundelka ru ɤariya leke la:y, ru gina leke kusa rikahiŋka ri ɤariya la:y, ri gina kusa ɖru:ŋ kiniŋ.

a:re e: kuɤiyaga:rka da:r itniŋ. a:geni da:r kaɖdeka umu:r, ga:reka bila:s. kuɤiyaga:ske da:r e: ga:reka podma, a:r ta: ɖukra da:r kudma inze da:r itnir a:re da:r itkani kuy pa:gŋnir. pa:kɤihi baha:niŋ, e: gulaŋ, ba:ŋke, ɖip(e)heme lulu ma:re kinir. a:re ma:nay-zi:pahiŋ, daŋgŋaŋ, e:tkaha:niŋ. e: naɤvaŋ e:ndniŋ, e: bu:raŋ e:ndnir a:re e:ba e: kaɖde ta:ba na:ŋaŋ hi:nun kaliŋ dah ɖaba. a:r u:ɖeŋ zuɖek pa:gŋnun a:r la:y vanznun. u:ŋ, la:y tinzek viza ma:nayka hi:nun.

na:lhi viŋgin. na:ɤani ayahiŋ ta: va:ŋi, ta: ɖukra, puŋɖrika e:y mi:tŋiŋ. a:re biya hendraŋ uhpikiniŋ. biya be:dita kuhikiniŋ. a:re ta:ba ta:ya, ta: dal(l)aya, ta: dal(l)a:ba, ta: piya, ta: pemba, ta: na:na, ta: ba:tu, ta: ku:ki, ta: ba:bu, viza na:ɤani ma:nay e: rikahiŋka ɤika hi:niŋ. ɤika hi:ni ɤariyata masahiŋ dah ɤa:ka me hi:niŋ. la:vahiŋ ru ɤa:ka me hi:niŋ. ele kize e: rikahiŋka biya be:dita ɤika hi:niŋ.

ɤika hi:tihi ɖe:ŋa e: kaɖde ta:ba zu:ŋgti ma:nayka, biya iɖga va:ti ma:nayka ba:ra ɖaba kaliŋ hi:tun. ayahiŋka liyaŋ sa:ri puɤi, ha:riŋ duy hazar, pa:l pā:s ma:ŋ, gu:rke kuɤe be:la kize hi:tun. aŋɖraŋ kaliŋ usir. ayahiŋ liyaŋ, ha:riŋ tisiŋ, sā usiŋ. a:re la:y vanze, u:ɖeŋ pa:ktun. pā:s puɤi prey vansun. a:re viza:rka tinze:k hi:tun. u:ŋ, la:y tisiŋ.

tinzeme ga:re na:tani ma:nay hali. zu:ngti ma:nay me halbay. ebu:tik e: kaḍde ta:ba kuṛiyaga:rka a:r ta:mzika bine kinun. bine kitihī ga:re ta:ba ‘bine a:tiṇe’ inze punun. a:re gariya, gina, taṛiya, mu:ta, baku:s, ku:liṇ, te:leṇ, ku:ḍiṇ, u:ḍeṇ kize ta: ga:rḥika hi:ka va:nun. va:nun a:r e: na:nziṇ e: kaḍde ta:ba u:ḍe ruṇḍi pa:gnun. kaliṇ ru ḍaba takanun. pre:y puṭe:k vāznun. a:re evar va:tarka kaliṇ uṭpanun, la:y u:ṇ hi:nun. e: ga:re ta:bar tinir a:re ta: ga:rḥika ta: za:vāyka e: na:nziṇ ‘ne:nz lahaṇ na: ga:rḥika i:ne pa:nti’ inze he:lu hi:nun. e: ga:ri ta:ba hani ve:ra ta: za:vāy taṇka zuva:r-be:ṭ kize pu:knun. ta: ga:rḥi ta: za:vāy maniṇ, tiniṇ. idi parzaṇ biya.

A Parja Wedding

When a boy grew up into a young man, his parents discussed his marriage with one another, “Look, our son has become a young man, let us search for a bride for him.” The boy’s mother replied, “We will go to any village where we can find a suitable girl for him.” The boy’s father suggested, “Go and ask for Kaladhar’s daughter, he lives in Bendahay village.”

The man’s wife along with an elderly woman in the village went to Bendahay. They reached Kaladhar’s house. Kaladhar and his wife were at home. They enquired of the boy’s mother and the elderly lady, “What a pleasant surprise! You do not visit us often. What brings you here?”

The boy’s mother replied, “We have come to ask for your daughter’s hand in marriage to my son. Will you give your daughter in marriage to my son?” Kaladhar and his wife replied, “We will ask our daughter right away. If she accepts your proposal we will tell you.” The women agreed and said, “Please go and ask your daughter.”

The father and mother went and asked their daughter, “Dear one, will you go as a bride to Katkura? Some relatives have come asking for your hand in marriage. If you agree we will accept their proposal.” The girl asked her parents, “Which family in Katkura do I have to go to and whose son am I to marry?” Her parents replied, “This is Rupi’s son in Katkura. He will certainly suit you. You will both make a good pair.” The girl said to her parents, “Yes, I will go to their house as a bride. I will marry according to your wish.”

The girl’s parents went back to the women and said, “Our daughter has accepted your proposal for marriage. We will give our daughter in marriage to your son. We will call the astrologer-diviner to take some ceremonial rice and foresee if your son and our daughter are well suited in marriage.” The girl’s parents sent word to the astrologer. When he arrived the girl’s parents asked him, “Guru, these women have come asking for our daughter’s hand in marriage to Rupi’s son of Katkura. Please see if the marriage will be auspicious. The guru asked for the name of the boy and girl. The parents replied, “The boy’s name is Umur, our daughter’s name is Bilas.” Then the guru took some sacred rice and said, “The boy and the girl will make a good match, you can give your daughter in marriage to him.”

Then the girl’s parents said to the women, “We will give our daughter in marriage to your son. The match between your son and our daughter is astrologically auspicious.” Then the boy’s mother asked the girl’s parents, “Dear relatives! You will give your daughter to my son. How much liquor will you have? How much money will you need as bride-price? How many goats will you eat? How much rice will we need to cook? Will you hold the marriage celebrations?”

The girl’s parents replied, “If you give us ten tins of liquor, three hundred rupees in cash, three goats and three

*puttis*¹ of rice as bride-price for my daughter, we will give our daughter in marriage to your son in your village.” The boy’s mother and the old woman agreed. Then the girl’s father suggested, “Visit us next Wednesday to give us the *vetpa*².” The boy’s mother said, “Surely, dear relative! We will come next week.” Then the girl’s parents cooked some rice and vegetables for the two women. The women had their meal and returned to Katkura.

When they returned home the groom’s father asked his wife, “What happened? What did they say?” His wife said to him, “They said that they will give us their daughter. The girl’s parents consulted their astrologer and it seems that the match between our son and their daughter is suitable. We have to give them ten tins of liquor, three hundred rupees, three goats, and three *puttis* of rice as bride-price. Next Wednesday, we have to give them the *vetpa*.” Her husband said, “Okay, we will give them what they have asked for.”

The groom’s father then called three other villagers and said to them, “Look friends, we will receive Kaladhar of Bendahay’s daughter as bride for my son.” The villagers said, “Yes, bring the girl as bride for your son. He has now become a young man.” On Wednesday, the groom’s father and the three villagers went to Bendahay to offer the *vetpa*. The bride’s father welcomed them warmly. He gave them water to wash their feet. The men washed their feet and entered the house. The bride’s father asked them to sit. He then gave them a pack of tobacco and a bundle of *sal* leaf. The men rolled the leaf into cigars, filled them with tobacco and sat smoking.

¹ *puttis*: a measure for grain

² *vetpa*: betrothal liquor had at the bride’s house, liquor offered to mother-earth as part of a ritual or ceremony

Meanwhile, the groom's father said to the bride's father, "Relative, you agreed to give your daughter in marriage to my son. So we have brought for you the *vetpa*. Please call the priest and the village elders." Then the bride's father invited the elders of the village, the priests, and the young men of his village and said, "Come friends! My relatives have come to ask for my daughter in marriage to Rupi's son in Katkura. They have brought for us the *vetpa*. Come and have a drink."

The villagers came and greeted the groom's relatives. They then asked for the liquor. The groom's father and his companions asked them, "How many tins of liquor do you want?" The villagers said, "Give us six tins of the *vetpa*, one tin of *bisar*³, one tin of *batgagra*⁴ and one tin of *mala*⁵."

The groom's father gave the villagers six tins of the *vetpa*, one tin of *bisar*, one tin of *batgagra* and one tin of *mala* liquor. In all, he gave away nine tins of liquor. The villagers carried the liquor to the centre of the house, poured some liquor into a ceremonial mud pot, lit a lamp and brought some burning fire and benzoin. The village priest sprinkled some benzoin into the fire. He asked for a sacred ladle, dipped the ladle into the pot and sprinkled some drops of liquor on the earth in the centre of the house. The priest, while sprinkling the liquor, gave his blessings, "May Kaladhar's daughter and Rupi's son live happily. May no illness or sorrow come upon them. May they enjoy wealth and prosperity. May they have many children."

³ *bisar*: liquor taken while assembled for a discussion

⁴ *batgagra*: liquor had during journey made for a wedding

⁵ *mala*: liquor offered initially by the groom's parents to the bride's people as part of establishing a matrimonial relationship, liquor offered to the mother earth as a part of the wedding ceremony

The priest sprinkled some more *mala* on the earth and then drank some of the liquor. He dipped the ladle into the liquor pot and gave some liquor to the groom's father. The groom's father sprinkled the liquor on the mother earth. Then the groom's father gave some liquor to the bride's father. The bride's father dipped the ladle into the pot and dripped some liquor on the floor as offering to the mother earth. Then he gave the liquor to the boy's father. The boy's father drank the liquor. Then the groom's father and the bride's father exchanged greetings. The priest proclaimed them to be *hamdi-bandu*⁶. Then they went outside the house. All the villagers joined them and together they all drank the *vetpa*. Then the villagers went back to their homes.

The fathers of the bride and the groom returned to the bride's home. The bride's people cooked a feast for the groom's father and his companions. They all ate together. Then the groom's father asked the bride's father, "My relative, we brought and gave you the *vetpa*, *bisar*, *batgagra*, and the *mala*. Now, no more liquor is due from us. When should we come to take your daughter? Please tell us." The bride's father, now his *hamdi* said, "Next Wednesday you may give us the bride-price, rice and the goats. Then you may take my daughter for marriage to your son. Other people of my village such as the drummers, the pipers and the dancers will accompany us to your village to leave the marriage procession there. You may serve them liquor, cooked rice, meat, sweet cakes, parched rice and tea."

The boy's father said, "Yes, this is fine." Then the girl's father accompanied them outside the house to bid them farewell. He gave his relatives umbrellas and walking sticks. The groom's father returned to his village. He said to his

⁶ *hamdi-bandu*: relatives in marriage

wife, “We will bring our daughter-in-law home next Wednesday. We will announce this among our village people as well.” He then sent a message to his sisters and other relatives stating that the wedding was to take place the following Wednesday.

The following Wednesday, four men and four women of the groom’s village went to Bendahay to bring the bride home. The bride’s father greeted the groom’s father and his party and received them warmly. He gave them water in a tumbler to wash their feet. They all washed their feet and sat on the floor. The bride’s father called the village people, the drummers, the pipers and the dancers. He also called the priest and said, “Our marriage relatives have arrived. Count our bride-price comprising liquor, money, rice and goats. At dawn tomorrow, we will all go and leave my daughter at Katkura for marriage.”

Then the priest, the village elders and the groom’s relatives sat in the middle of the house. The priest asked the Katkura relatives to bring the bride-price. The groom’s father gave ten tins of liquor, three hundred rupees, three goats and three *puttis* of rice to the priest. The village elders and the priest counted these and said to the bride’s father, “Your marriage relative has given ten tins of liquor, three hundred rupees, three goats and three *puttis* of rice. Please accept these.” Then the bride’s father counted them all and said to the priest and the other village elders, “Take this money and enjoy yourselves. Our entire village will feast upon the rice and goats and drink the liquor.” The villagers cooked the three *puttis* of rice, killed the three goats and cut and cooked them. They called all the people of the village for dinner. They all ate the rice and meat. The village elders and the priest drank the liquor. Then they danced to the beat of drums until midnight.

At dawn on the following day, the priest went to the bride's house and asked the bride's father for one *mann* of rice. The bride's father gave him the rice in a basket along with some liquor in an earthen pot, a metal ladle, a spark of fire and benzoin. Then the priest put the benzoin into the fire and prayed facing the east, the direction of the gods. He then measured one *mann* of rice and gave it to the groom's father. They also measured the rice in the tender heat of the sun. The priest dipped the metal ladle into the mud pot full of liquor and offered the liquor to the mother earth praying, "Let happiness be here, let comfort and pleasure prevail here." Then everyone drank the pot of liquor and walked on to the village road. All the people of the village accompanied the bride to leave her at the groom's place.

At the entrance of the groom's village, the groom's people offered *julkuna*⁷ to the bride in her honour. They brought rice, a burning lamp and a fowl in a winnowing basket. They sacrificed the fowl and offered the liquor to the mother earth. After this, the young women accompanying the bride asked for the gift money. The old men asked for the gift money. The old women asked for gift money. The young men asked for the gift money. The groom's father gave gift money to everyone. The people of the bride's village drank the *julkuna*.

Then the villagers of the groom's village adorned a wedding trinket on the bride's forehead. They placed a wedding trinket on the groom's forehead as well. They made the groom and the bride to hold each other's hands. Then everybody began to sing songs. When they reached the groom's home, all the elders spread a mat in the middle of

⁷ *julkuna*: the liquor offered to the bride's party by the groom's parents when the bride arrives at the groom's village

the house for the bride and the groom to sit. The women gave them two plates of cooked rice and two dish of vegetables.

Then the women give a new name to the bride and groom. They named the daughter-in-law, Padma and her husband, Kudma; then they sacrificed a fowl for the re-naming ceremony. The men burst crackers and gunfire. Then the young men and women danced together. The groom's father provided them with ten tins of liquor, two goats, cooked rice and gave a wedding feast of rice and meat to all.

At dawn on the following day, the women of the village gave a ceremonial bath to the wife and husband. They made them wear wedding clothes. They made them to sit on the ceremonial seat. The father, mother, the father's elder brother and his wife, the mother's elder sister and her husband, the groom's elder sister and her husband, the mother's younger sister and her husband and all others in the village applied vermilion marks on the foreheads of both the bride and the groom. The rich give a gift of up to ten rupees. Those who were poor may have given just one rupee. Soon after this, the groom's father gave twelve tins of liquor to everyone who had come for the wedding. He gave the women four *puttis* of parched rice, two thousand sweet cakes, five *manns* of milk and twenty balls of jaggery. The men drank the liquor. The women ate the parched rice and sweet cakes and drank tea. Once again, he slaughtered the goats, had five *puttis* of rice cooked and gave a feast to everyone. The guests had a feast of rice and meat.

Having eaten, the villagers from the bride's village returned home. The other people who had come for the wedding also left. The groom's father arranged for a separate dwelling for his son and daughter-in-law. The bride's father was informed that the young couple would stay separately. Then the bride's father gave a pot, a dining plate, a bowl, a

box, some paddy and *ragi* and a few cows and goats to his daughter. The groom's father cut a goat, got a tin of liquor and cooked one *putti* of rice. He offered the guests liquor and a feast of rice and meat. Then the men from the bride's side ate and the bride's father told his son-in-law, "Today, you have received my daughter as wife," and entrusted her to him. At the time of departure of the bride's father, the son-in-law greeted and bid him good-bye. The daughter and the son-in-law began to live together. This is how the Parjas celebrate their weddings.

Human and Supernatural

gaṭiṇ ḍimul a:r bi:maṇ ga:ṛhe kata

gaṭiṇ ḍimul kaḍḍe rukan masun ge. e: kaḍḍe hendratik sa:t gaṭi kize uhpatun a:re e:npa tinze manunba. evanka ta:ya la:vude, ta:bame la:vunde. taṇka uhpaḍe:k hendra la:vu, tinze:k arne la:vu. e: kaḍḍe gul gul a:ze manunba. evan na:l(e)hi viṇṅtihi ilkilke e:npaḥa tinze manunba. ve:ṛa a:tihi e: ranta halze kuneṇ, penzeriṇ, nepen, zimiṇ, nerenziṇ ive ka:rpaha tinze manunba. na:ṇaṇ a:tihi vari e:ye usuk unzeme hunznunba. evan elega:z beze:k gulgul(a) a:nunba.

dine:k ranta hasun a:re kuneṇ dahnunba. kune, dulme paṭka:vuba. penzer dul dahnunba, penzer dul paṭka:vuba. zimi dul dahnunba, zemi dulme paṭka:vuba. nepe dul dahnunba, nepe dul paṭka:vuba. nerenz dul dahnunba, nerenz dulme paṭka:vuba. dulke dahe dahe, gaṭiṇ ḍimulka haki ki. eda:k kuhtun a:re ‘abari aba hakihe kidaye na. dulkehe paṭka:davatiṇna inha:ze manide’ inze kuhtun a:r ṛi:nunba.

ṛi:tun a:re ‘a:vṛe:! kune, dulke dahe huṛgata’ inze a:re dahkadek hasun. dahkadele ru kune dul paṭka:yi. ‘e: kune paṭk(a)a:day isun a:r kune dulka ka:rnunba. hakitik ka:rtekme aḍvunba. bitra pu:ṭa nenzvidi mande. ru kuḍgi katnunba a:re e: ka:y guṭita kuhnnunba. elega:z gulgula:ze kune ka:rnunba. a:r kuhtun a:r ṛi:nunba – ‘inah a:yide, kune ka:rte:k aḍvuba’ inze ṛi:nunba.

ṛi:dele e: bi:maṇ ḍeṅga na:lek taṇanta huṛdatirge. e: bi:maṇ sa:t ba:yi - tiṛi bi:ma, tuṛu bi:ma, kurunḍa bi:ma, e:nḍya bi:ma, mazya bi:ma, kuṇunza bi:ma, duve:r

bi:ma. i: sa:t ba:yı bisa:r kitirge. “abari! da:da hay, buḍa hay! norpurta - zonpurta rukan kaḍde esek gulgul a:ze kune ka:rnunbana. ti:n din gi sa:ri din a:yide, pu:ṭata arne la:vu. unzek e:y la:viṇ. hunze:k baha la:vu. ivanka inah kiduhu, gulgul(a) a:nanka” inze sa:t ba:yı bi:maṇ be:ruṇ kitir ge. duvār bi:ma isunge “da:da ha:y” “vena:d ɽe:” “a:nu harukatata ru be:ruṇ inza” inze ta: da:darka isunge.

eda:k da:dar ɽi:ri bi:ma, ɽu:ru bi:ma isir ge “zemɽe:! ina beruṇ inziba” inze. inida:k, duvār bi:ma isun ge “a:vɽe:! norpur - zonpurta de: kaḍde esek gulgul a:nunba. de: kaḍdeka huɽtihi naṇka ɽiyam ɽiyam ihtanba. a:me de: kaḍde ta:ka ma: kuṇunzi e:mika pu:ktuhu, gulgula karma” inze duve:r bi:ma ta: da:darka isunge. eda:k ta: da:dar “ha?ā ɽe:, buḍa ha:y! ni: be:ruṇ negdi intsi, idi sotkata. a:rad e:mika” inze ta: dali da:da isunge. inida:k ta: buḍar e: ga:ɽeka a:rtirge. “e:mi ra:y! a:me mi: da:dartaṇ ru be:ruṇ inzuṇ ma: kataṇ ahtadi gi?” inze ta: e:mika isir.

eda:k ta: e:mi “da:dar ra:y! i:mto dali da:darter, mi: kataṇ a:n ahtavu gi? vesa:d” inze ta: da:da:rka ta: e:mi ini ge. eda:k ta: da:da:r vesir ge “a:vu, e:mi, norpur-zonpurta rukan kaḍde u:van huɽa va:! i:ne de: kaḍdeka hanzigi?” inze ta: e:mika tu:stir ge. eda:k ta: e:mi “aba:ri da:da! i:me inarka hi:tlihime a:ne hali. mi: kataṇ ahtavatihi inar kataṇ ahi?” inze ta: e:mi ta: da:darka ini.

eda:k ta: da:dar ru bakusta huna, ɽa:kaṇ, arne kize pu:ttir. hendraṇ a:r ru bakusta pu:ttir. ni:, me:rke, pese:r, darpaṇ, ku:ra, katren kize a:r ru bakusta pu:ttir. a:re ta: e:mika isir “e:mi hala! nilisuta-ba:ṭisuta a:m la:may kidduṇde. i:ne nu:lta aham a:re taṇanta hala a:re baksıṇka a:m nu:l gehe gehe ze:ppaduṇde. i:ne de: kaḍde kune ka:y guṭita hala a:re de:vanka bandta e:y mi:tehtuha a:r trey hesa. trey pani:di mande katreykiya a:re ni: mi:ta a:re kapra pasa a:r tinze:k la:y, kusa vanze hiya. a:re ru i:ṭa pabḍihiya. ebu:ṭik ru muhul a:nde. a:re e: bakus ze:stuha. ebu:ṭik arne, ɽa:kaṇ, huna, ku:ḍiṇ, kuḍruṇ, me:ṇḍaṇ, u:ḍeṇ, kuyke, panziṇ, alyaṇ, tulyaṇ

a:ze mi:nza manir. i:ne ma:zan a:z tinzi” inze ta: da:dar isir.

eda:k e:del taṇanta norpurta hali a:re e: kune ka:y guṭita kuhkay. kuhkayda:k gaṭiṇ ḍimul kaḍde edelka huṭun. a:re ‘abari hakihe kidanba ṛe! i: penhe gi mahṇihe id naṇka tinzade:k va:ydi mande’ inze e: kaḍde isun. a:re kune ka:y bitra paṇḍratik pakta manun. eda:k e:del evanka “i:n paṇḍr(a)a:va. a:n penta a:vuhe, mahṇita a:vuhe. a:ne ni: va:ṇita. naṇka ma: da:dar ni: ta:ka pu:ktatir, ni: gulgula huṛde:k aḍvandaṇ. a:ne ni:ta:ka va:tu. i:n zeta. paṇḍr(a)a:va” inze edel ini.

eda:k e: kaḍde ‘a:vṛe:! penme a:yake mahṇime a:yake naṇkatu karmatik gulgul a:ti ni: va:ṇita inza:nba’ isun a:re kune ka:yna:lek zetun. zetun eda:k e:del ru a:ki pabḍihi:da:k band a:yi. eda:k e: bandta evanka u:yi. a:re e:y(i) mi:ti a:r kapṛa hesi. trey katrayki. ni: mi:ti. kapṛa pasi. hendra uhpiki a:r tinze:k la:y, kusa hi:y(i). a:re kuḍgibu:ṇa pabḍi hi: eda:k gu:ṛa ulṭ(a)a:yi. ulveka pabḍihi:y eda:k ka:ṇḍa ulṭa:yi. zu:rkaṇ pabḍihi:y eda:k gurṇgulaṇ ulṭa:tiṇ. eda:k e: kaḍde, e: gaṛe gu:ṛata dumtiṇ. gurṇgulaṇ tuykitiṇ. e: kaḍde ka:ṇḍa ahtun a:re na:ṭa hasiṇ.

a:r ru i:ṭa pabḍihi: a:re ‘idre: ma: da:dar bu:l basanti:kna. ru il muhul a:z halakena’ inze ini. eda:k ru il muhul a:yige. eda:k e: inza bakusiṇ u:yi, iṭi a:re ze:yi. ze:yida:k huna, ṭa:kaṇ, arne, ku:ḍi, kuḍru, u:ḍe, me:ṇḍa, kuy(i), panzi, dane-bite a:yi a:re ma:zan a:ze tiniṇba. eda:k na:ṭanar “gaṭiṇ ḍimul ṛe: ma:zan a:tun. sala gulgul a:ze e:nṇaḥa tinze bula:z masun. taṇka ma:pru huṛi” inze isir. gaṭiṇ ḍimul a:r bi:maṇ ga:ṛ ma:zan a:z tiniṇba. e: gaṭiṇ ḍimulme gaṭiṇ ḍimul leke ḍih(a)a:vaton de. ru ma:zan leke ḍiha:tun.

dine:k e: na:y ga:ṇḍa nigrakitun “razaṇ ka:vṛi hanzuhu ṛe:” inze isun. “e:ba a:ṭ din gi pandro din manba:ndi” isun. eda:k na:ṭanar viza:r a:r e: ma:zanme ka:vṛi hasir a:re e:ba raza garta kamay kinirba. kamay kidele ga:ṭu din a:yi. ta: u:ti prey(e), kusa vi:zi. eda:k na:ṭanar isir “a:r ṛe:! prey, kusa vi:zi. na:ṭa sa:ri zaṇter halad! ma: prey,

kusaŋ tasi hi: dad. kama vi: tsihi vizataha na: ʔa hanzuhu. niyā sa: ri zaŋater halad a: re prey-manzi, kusa-da: ʔi takad” inze sa: ri zaŋaka pu: ktir.

eda: k sa: ri zaŋ na: ʔa hasir. a: re viza: r preyke, kusaŋ e: npatir. a: re ma: zan inza bi: maŋ ga: ʔka isir. eda: k “ava! i: ne prey, kusa, la: y hi: da. ni: ɖukra va: vatunde. kama vi: tsihi va: nun” inze edelka isir. eda: k e: del haruʔi hapur prey, ka: ŋ da: ʔi, ku: ɖi gi: ve, dayī, ru guɖu pa: gi a: re u: ŋe a: r la: y(e) kize pu: ki. “idi na: ɖukraka hiyad, ni: va: ʔi pu: ktayi inze” inze evarka ini. eda: k evar “hā, hi: duŋ de” inze u: tir.

a: r peneta be: ruŋ kitir. ta: m(e) te: le guŋɖa, kuhɖa la: y, ʔuʔkuŋa a: mŋi u: nirba. “a: vɖe! i: ma: zan inzani u: ŋe, la: y(e), tinzuhu a: re prey, ka: ŋ da: ʔi a: m kiduhu. i: te: le guŋɖa, kuhɖa la: y, ʔuʔkuŋa a: mŋi kize ma: zanka hi: duhu. a: re ni: va: ʔi id pu: ktay inze inzuhu. ebuʔik ma: zan ta: va: ʔika ʔrakkava: nun. ebuʔ ta: va: ʔi bi: maŋ purta hunin de. sa: la ma: zan a: tun a: re pula pul(a) a: banunba” inze isir.

a: r e: pu: kni la: y, u: ŋ sarsara tisir. a: re evanka de: kuhɖa la: y, ʔuʔkuŋa a: mŋi, kuhɖa prey, te: le guŋɖa hi: tir. a: re “huɖam ɖe: ! ma: zan ha: y! i: ne esek ma: zan a: ta manzi. inaŋɖika lagi? ni: va: ʔi nekri kusa, nekri la: y tindba ar niŋka i: kuhɖa la: y, ʔuʔkuŋa a: mŋi a: r tele guŋɖa pu: ktay. sala hasihi ni: va: ʔika ʔrakhe tuha. niŋka la: zpa: ni kiday. id huɖa a: me ka: ŋ da: ʔi, haruʔi hapur prey a: r la: y, u: ŋ maŋka pu: ktatiŋ ma: va: ʔihini. niŋka hi: nusta kize gulgula kize edengdi pu: ktay” inze ma: zanka isir. eda: k ma: zan “abari ha? ā ɖe: ivar tu haki lu: k, nikri ka: ŋ da: ʔi, haruʔi hapur prey, u: ŋ, la: y tatir. na: va: ʔi naŋka pu: ktavay” inze isun.

eda: k na: ʔanar ma: zanka isir “a: v, i: ne de: delka pihe tuha! niŋka hinusta kiday. i: ne na: ʔa halam a: r daŋɖa: ŋ kuriyata hiyāŋ a: . a: rka va: tihime mi: nza halva. ebu: ʔik ni: va: ʔi a: rka va: nde. a: rka va: tihi ‘mi: ba va: ʔi, naŋka la: z pa: ni kitti, kuhɖa la: y a: re ʔuʔkuŋa ra: b pu: ktati’ inze ru la: t tuga, ri: ha: paɖ iha. ebuʔik ta: na: y ni: va: ʔi huninde. huntihi i: n mi: nza hala” inze na: ʔanar isir.

eda:k evan ta: nā:y hasun a:r daŋgṇa:ŋ kuriyata hiyān a:tun. eda:k ta:va:ṇi na:ṭanarka venbay “abari aba, i:me va:tire na:ḍukra va:vune gi”? inze na:ṭanarka ini. eda:k na:ṭanar ta:va:ṇika vetsir “a:vu, a:me vizataṇtu va:tun. ni: ḍukra daŋgṇa:ŋ kuriyata te:rta manun” inze isir. eda:k e:del ‘abari, inakidek ma:nza va:vatun de, daŋgṇa:ŋ kuriyatahe hasun’ inze ta:ne ba:bi ki. a:re ta:nzani alyaka “buḍa! hala! daŋgṇa:ŋ kuriyata na: ḍukra manun. a:rka. inakide:k ma:nza va:vatunde” inze ta:(a)lyaka pu:ki. eda:k ta:(a)lya daŋgṇa:ŋ kuriyata hasun a:re “niŋga! inakidek i:ba te:rta manzi? ni: va:ṇi ‘a:rka’ inze pu:ktay. ‘inza inakide:k va:vatun de, daŋgṇa:ŋ kuriyata hasun’ inze ba:bi kindba. va:! hanzuhu”.

eda:k e: ma:zan alyaka isun “a:v, a:n va:vu. edel tu naṅka la:zpa:ni kiday. ta:nā:y halake. ebu:ṭik ta:nā:y hasihi, a:ne ma:nza va:yi’ inze isun. eda:k alyaka ta: va:ṇi ta:ka va:tun. “a:vu, ni: ḍukra va:vatun. i:ne mi: nā:y hanzi ge, i:n hatsihi ta:n i:ba va:nun. i:n tu la:zpa:ni kiti ge”. “abari! a:ne inah inze la:zpa:ni kitu”? inze ini. “a:ntu u:ŋ(e), la:y(e), prey(e), ka:ŋ da:ṛi, dayī, ku:ḍi, give kize pu:ktu. a:n inah paṇe la:zpa:ni kitu”? ini. ‘a:re a:ne a:rka’ inze hali. daŋgṇa:ŋ kuriyata hali a:r ta: ḍukraka ini “abari! i:ne inakidek i:bahe hiyāṇ a:ka va:ti. inaṇḍi a:n la:zpa:ni kittu, vessa? a:ntu niṅka la:y(e), u:ŋ(e), haruṭi prey, ka:ŋ da:ṛi, ku:ḍi gi:v, dayī, za:r, merzi pu:ktatu. a:n inaṇḍi nahay kittu, vetsa”! inze ta:ḍukraka ta:va:ṇi ini.

eda:k ta:ḍukra na:ṭanar kataṇ ahtun. taṅka a:kartik na:ṭanar hakri kitir. e:di ta:n punvunba. ta:ne esek gulgula:z masun. sa:t ba:yi bi:maṇ huṭtir a:re taṅka gulgula:tik huṛde:k aḍvandan ta: e:mika pu:ktir. niyā ta:e:mi ta:nā:y hatsihi ivan a:re gulgula a:nunde inze rukan na:ṭani buṛa isun. eda:kme e: gaṭiṇ ḍi:mu:l ta:va:ṇi kataṇ ahvatun. a:re ‘naṅka la:zpa:ni kitti’ inze ru la:t tuktun, ri ha:pa ihtun.

eda:k edel “aba:ri, naṅka ma:lya ma:lya ihtadiba, tugdadiba. niṅka gulgula:tik ma: da:dar huṛdatir a:r naṅka hi:ttir. eda:k a:ne va:tu. ar niṅka ma:zan kittu. a:re i:ne niyā naṅ(e) kataṇ ahtavati. lukar kata ahti.

mana! a:n haliba, ma:da:dar-buðar ra:zi” ini a:re inza hali.

ti:n guða baku:siñ tayi a:re huna, ta:kañ, arne ru bakusta pu:di. hendrañ ru bakusta pu:di. ni:, me:rke, ku:rañ, katreniñ ru bakusta pu:di a:re ru ra:mañka a:ri. eda:k “va:va:! ra:mañ, i:ne nañka aga:spur ra:mañ ku:rta bi:mañ ku:r(u)ta idgava:! e:ba lahañ va:m a:re i: ku:ðru tina, nañ idgava:ni ba:ta niñka idi hi:daba.”

eda:k ra:mañ ini gi “a:vu, aya! i:ne inakidek hanziba. i:ntu ra:mañ ku:r, bi:mañ ku:r lahañ va:ti i: norpur - zonpurta, halva”. “a:vu ra:ma:ñ, a:n halvatuma. inakide:k hatsuma? nañkatu ma: da:dar melvanan a:yaken gi, hulvanan a:yaken hala! inze pu:ktatir. eda:k a:n va:tu. tañka e:y mi:the, ni: mi:the, kapra hesehe, kapra pazze, hendra uhpikize, kurta meddikize, gulgula:z ðiha:nanka ma:zan leke kitu. evantu nañ punzavatun. lukar katan ahe nañka traktatun, tugdatun. a:r inakidek a:n mani? a:n hali. za! idgava:!” inze ra:mañka bimañ ga:r ini.

eda:k ra:mañ “oho! esek i:ne dorom kiti! sala, ta:n pa:phe kitun. za:, idga va:yi. i:ne bakusiñ ta” ini. a:r bakusiñ ra:mañ ga:garða it(a)a:yi. a:re edelka ta: ga:garða dupa:yi. a:re ede:l, bi:mañ ga:r ini gi “i:ne gañiñ ðimul na: katan ahtavati. ulñi nañka niyā na: ka:lke ahtadi. nañka zuva:r kiddi. a:ge leke gulgula:di. a:n va:yda:k payni hendra uhpaha masi. i:ne e: a:geni gañiñ ðimul hendra uhpadi. a:ne niñka sarap hi:daba. i:ne na: ta:ka va:di. sa:t guða ta:ka ba:saykida. vi:zni ve:ra i:ne vi:zañ, he:ññeñ ahpaha tinbani mel a:di. idi a:ge ma:pruñ hinusta kita masir lakmika. a:re ma:pruñ lakmi ta:ka halze zuva:r ki:z tisir. eleg i:ne gulgul a:di. mana, haliba” inze ini a:re ta: ra:zi hali. ra:mañ na:lek hasiñ e: bi:mañ ku:r(u)ta. a:re ra:mañ zu:rñi ga:tta edelka ze:pkay a:re tañanta va:yi a:re kuðruka tindba. edek ta: da:dar inza hali. eda:k ta: da:dar huñtir “abari! va:diba gi e:mi? za:vāy va:tun gi”? eda:k ta: e:mi ini “hā da:da va:yiba. mi: za:vāy viñgehe va:nun” ini. a:re e: bi:mañ ku:rta mani.

gañiñ ðimul ‘hali’ inze pusun a:re ta:nza hasun. inza niñgatun. ini ini huñkanunba. inañði la:vu. huna la:vu,

ta:kaŋ la:viŋ, arne la:vu, ku:di la:vu, ku:dru la:vu, u:de la:vu, me:ŋda la:vu, kuy la:vu, panzi la:vu. evanka de:ŋa hurta re:yi ‘abari, tinzekhe la:vude, unze:khe la:vude. inaha:yide punvatu. lukar katan ahtu’ inze va:ra bakteŋi rasata kuhtun a:r gu:nan kiz ři:nunba.

ři:ni ve:ra ta: va:ŋika idgati ra:maŋ “in(a) a:ti re: buđa? i:ntu lakmi duri a:ti, arne duri a:ti, dukri duri a:ti” inze ra:ma:ŋ gaŋiŋ đimulka ini. eda:k gaŋiŋ đimul isun “i: sarsara ta:kaŋ, arne u:nde inze punvatu. a:r na:tanar katan ahtu a:r ba:y a:tu, ina ki”? inze evan gu:nan kinunba. haki manzek ađvandaŋ ta: kuřta a:r hendra pe:ktatun a:re la:y ku:ř tatun a:re ri uli kize usun. a:re a:geni i: gaŋiŋ đimul hendra uhpatun. a:re o:ho, punvatu, ma:lya ma:lya hiyaŋ a:tu. eda:k na:va:ŋi huni’ inze dukuŋ dukuŋ huřkah bula:nunba. ru buři ku:di řa:pi gadyata medi a:r ha:ydi mande. e: ku:đika huřgaton. ‘abari ku:di ruŋđ ha:ydi mande’ inze e:bane kuhtun a:r gu:nan kize ři:nunba.

ři:ni ve:ra e: ta:va:ŋika idgati ra:maŋ evanka ini “e: gaŋiŋ đimul, ni: va:ŋika řakti, tukti a:re gaŋiŋ đimul hendra uhpati. ni: va:ŋika řakhe, tugze la:vatihi nikri payni hendra, nikri kuřta, nikri arne, nikri ta:kaŋ pa:ntatiŋma. ma:zan a:ze masima. niyātu gulgul a:ze manzide”. inida:k evan isun “ra:maŋ, i:ntu na: va:ŋika idgati. i:n na: va:ŋihiŋ nā:y huřta manzi. naŋkame idga va:di gi? a:ne i: ku:di hi:da”. inze ra:maŋka evan isun.

eda:k ra:maŋ evanka ini “zu:rkaŋ taka. niŋka a:ne ni: va:ŋi ta:ka idga va:yi. naŋka i: ku:di hi:da” inze ra:maŋ ini. eda:k evan zu:rkaŋ takaton a:re ra:maŋ ga:garta dumtun. eda:k ra:maŋ e: đengata u:dey kiz u:yi a:re ma:ra lahaŋ ba:dařka ihi. eda:k ba:da:ř pagr(a)a:yi. pagra:ti:k u:dey kize bi:maŋ ku:řta u:yi. a:re ru huwa guřita panti mare mani. e: marta evanka iři a:r ra:maŋ taŋanta va:yi a:r e: ku:đika tini.

evan huwa guřini mar đengata manun. e: ta:va:ŋi ta:da:dar il na:lek gariya ruŋđ zu:tsi a:r huwata e:y takadek hali. eda:k đengata ta: dukra manun. gariya na:lek ta: va:ŋi e:y muki. mukida:k e: gariyata ta: dukra

zu:rka re:tun. eda:k ‘abari inaṇḍi re:day re.’ ini, a:r deṅgata huṛi. huṛida:k ta: ḍukra e:ba kuhta manun. eda:k ta:va:ṇi ini “abari, i:ne inaha:z va:ti? inakidek va:ti? niṅkatu ma:da:dar huṛdatihi tinzanirde a:re i:ne inakidek va:ti, hala. i:ntu norlu:kti, ma:da:dartu bi:maṅlu:k. niṅka tinzanir. norpurta na: katanṇ ahtavati. ṭraktati, tugdati. e:ba masihi tiya:r a:ze ma:zan a:z masuhudema. i:bahe i:ne inakika va:ti, hala!”

eda:k evan gulgula:z ṛi:zṛi:ze mar lahaṇ ze:tun a:r ta: va:ṇika ka:lke zu:ḍek ahe zuwa:r kitun. ṛi:zṛi:z ḍaṇḍahaṛ vaktun. eda:k ta: va:ṇi gulgula huṛdek aḍvandaṇ ‘o:ho! ta:nhina punzavatun, lukar katanṇ ahtun a:r a:ne, karma, ivanka u:yi’ ini. a:re ma:si pa:ḍe mahi a:re inza u:yi. eda:k ta:da:dar isir “emira:y! norlu:ku leke gand(a) a:diba” inze ta: emika venbatir. eda:k ta: da:darka ta:emi ini “da:da:! a:ne na:ḍukraka tattamani, tinzi hi:davade gi pa:gvaḍ”. eda:k ta:da:dar isir “a:vu, e:mi tinvuṇ gi pa:gvuṇ. i:ba pu:kta” inze ta: e:mika isir. eda:k ta:ḍukra hasun. ta:da:darka zuwa:r kibatun. eda:k “a:vu, za:vāy nikran” isir. a:re evanka ti:n puṭi duyā hi:tir a:re evan mu:ri ruhtun, utsun. unzele ṛu:ka inze burkaṇka aṛ pu:si hi:tir. a:re ta: za:vāyka ṛu:ka’ isir.

eda:k evan paṇḍratik deha na:lek bu:rkaṇka pe:ynunba. eda:k ta: va:ṇi ‘abari norlu:k-zonlu:k paṇḍra:nun’ inze ṛugze ṛugze hali. a:re ta:ḍukraka ini “huṛa, inakika va:ti? burkaṇ niṅ tinzaniṇ” ini a:r ta:ne burkaṇka ne:ṅgel pu:si a:re ṛu:yi. a:re ve:ṛa a:yida:k burkaṇka pihpahme ta:ḍukraka zuve:ṛ hi:yi. eda:k ta:ḍukra inza zuve:ṛ tatun a:re ku:ṛ usun.

a:r “a:v ṛe:! ne:nz guḍi ve:bgandi” inze nigra kitir. eda:k “hala za:vāy! guḍi ve:gga” inze pu:ktir. eda:k evan guḍi ve:ggaḍek hasun. guḍita dumtun, dumida:k guḍi ve:knunba. ve:kni ve:ṛa ta: na:nzahiṇ bisa:r kitiṇ “i: norlu:k guḍi ve:knunba. zadde! huṛgaḍuhu” inze huṛgatiṇ. huṛgadele ta: na:nzahiṇ ru bisa:rkitiṇ “ze:li muṭaṇ guḍita uykaduḥu. ki na:lek e:npa:de:k aḍanun gi a:vu” inze ze:li muṭaṇ uykanibba. viza:ne e:npade:k aṭṭun. ru muṭa e:nte:k aḍvatun. e: ze:li muṭa pe:ṇḍaṇa

adi. eda:k evan mel ul̥ta:tun are ‘keyō’ kitun a:r ma:ṛita uḍa:tun.

eda:k ta: va:ṇi ‘abari na: ḍukra mel ul̥ta:tun’ inze pe:yeze u:yi are ni:kay. a:re “kuttah pu:l he:ṇṇe tinva” ini. e:bame evan e: kuttah pu:l, he:ṇṇe tisun. eda:k ma:nay ul̥tay kidek aḍvayde. eda:k “sala ina tisi” ini a:r ru ḍumka kuti. eda:k kubṛ(a)a:yi. a:re “hala ne:nz lahaṇ ma: ma:nayti a:vuhe, ran melti. niṇka narpur insu ‘ma: bake va:va, ran me:la:di’ inze insu piṭa:yi gi? na: sara:p niṇka lagday. i:ne ma: da:dar pa:ḍeṇ gu:tpatihi ‘keyō’ inze a:khay kiya”.

i: kata punar melke tinvir. i: kata punvar melke tinir.

naḍi

The Rag Boy and the Bheema Princess

There lived a boy who was very poor. He did not have either mother or father. He had neither any clothes to wear nor any food to eat. He lived a destitute life. He would tie together torn pieces of cloth into seven knots and cover himself with it. Early in the morning he would go to every house in the village to beg for food. Then, during the day he would go to the forest, dig roots and tubers and live on them. At night, he would drink some water and go to sleep. He lived a life of great suffering.

One day the boy went to the forest to look for tubers. He could not find any root or plant. He looked for edible roots but could not find any. He looked for a *jimi* plant but could not find one. He searched for the bitter *nepe* but in vain. He looked for the *nerenj* but could not find any. After looking around for some time the rag boy felt very hungry. He sat down and started to weep, “Oh god! I feel so hungry. I could find neither tubers nor plants. How will I survive?”

The boy wept for sometime but then consoled himself, "It is alright. I will again look for some edible roots and plants and try my luck." He continued his search in the forest. While he was looking about he came across an edible root. The boy tried to dig up the root. But being too hungry and weak he was not able to pull out the root. With great strain and effort he dug the ground around a bit and sat on the ridge of the pit. He then sat down weeping, wondering what would happen to him.

While he was weeping, the Bheema gods looked down upon the earth from their abode above. The Bheema gods are seven brothers – Tidi Bheema, Tudu Bheema, Kurunda Bheema, Endya Bheema, Madhya Bheema, Kununja Bheema and Duwer Bheema. The seven brothers began to discuss the plight of the little boy, "Oh, brothers! This boy is living in great misery. He has been looking for tubers. Three or four days have passed by but he has found no food. Nor has he had any water to drink. There is no place for him to sleep. What can we do to ease his misery?"

Duwer Bheema suggested, "Brothers, listen to me, I am the youngest and I have something to propose to all of you." Tidi Bheema and Tudu Bheema said, "Go ahead, what do you wish to say?" Duwer Bheema suggested, "Look, how greatly this boy suffers on earth! When I see him I am struck with pain and sympathy. We should send our younger sister to him. He is so sorrowful." The eldest brother said, "Yes, younger brother, you have given us an excellent idea. Let us call our younger sister." So they called their sister and said to her, "Dear one, we are your elder brothers. We have a request to make to you. Will you agree to our suggestion?"

Their sister replied, "My dear brothers, you are all elder to me. Why would I not agree to your suggestion?" Her brothers said to her, "There is a boy on earth. He is very

miserable. Will you go to him as his wife?" Saying so, the brothers showed her the boy from their abode above. Their sister said, "Oh brothers! Whomsoever you propose for me, I will accept him as my husband. If I do not obey your words, to whom else will I listen to?"

Her brothers put together some gold, money and food in one box, her clothes in another box, and oil, turmeric, a comb, a mirror, a barber's razor and a pair of scissors in a third box. Then they said to their sister, "Sister, you may go to him now. We will lower you on the earth with the help of the divine ropes, *nilisuta* and *batisuta*. You should cling to the ropes and slide down to earth. We will then lower the boxes by tying them to the ropes. You should go to where the boy is digging the tubers. Give him a bath in the lake. Since his hair has become very thick, cut it with a pair of scissors, apply oil, and comb his hair. Then cook some rice and vegetables for him to eat. After you have done this, throw the magic brick on the ground. A palace will come up there. Open your boxes and you will have food, money, gold, cows, buffaloes, sheep, goats, fowls, pigs and servants in your house. You will be very rich."

So the Bheema princess went down to earth and sat down beside the tuber pit. The rag boy saw her and felt scared, "Oh my god! This could be either a god or a ghost. She must have come to eat me up." So the boy hid himself inside the tuber pit. The Bheema princess said to him, "You need not feel scared of me. I am neither a goddess nor a ghost. I am your wife. My brothers have sent me to you as they were not able to bear your sad condition. So I have come to you. Please come out of the pit. Do not feel frightened."

The boy thought, "She may be either a goddess or a ghost, let her be. I am living in a state of misfortune and destitution. She is kind to say that she will be my wife."

Thinking thus, the boy came out of the pit. While he was climbing out of the pit, the princess threw a magic leaf into the air and it turned into a lake. She took her husband to the lake, gave him a bath and trimmed his hair with a pair of scissors. She applied oil to his hair and combed it. She made him wear new clothes and gave him rice and vegetables to eat. She then threw the iron rim of a hoe into the air and it turned into a horse. Next, she sprung a stalk of wild grass into the air which became a sword. She threw some wild berries and they became tinkling bells. Then the boy and the girl mounted the horse and wore the tinkling bells around their necks. The boy held the sword in his hand and together they went home to the boy's village.

There, the Bheema princess threw a magic brick into the air and said a prayer, "For the sake of my brothers' generosity, let this hut turn into a palace." Immediately, the hut became a palace. Then she took the boxes into the house and opened them. The boxes were full of gold, money, food grains, cows, buffaloes, sheep, goats, fowls, pigs and a lot of wealth. The rag boy and the princess became rich. They had plenty to eat and thus they began to live happily. But soon the villagers grew jealous of their prosperity. They thought, "The rag boy has become such a rich man. The little fellow was a destitute and wandered about begging. The almighty has taken pity on him. Now he is living with the Bheema princess. They are both living a happy life. The rag boy now seems like a prince!"

Then one day the village guard announced, "We all have to go to the king's palace for carrying loads. People have to work there for eight to fifteen days." Soon people left to work at the king's palace. The work started and many days passed by. The rice and vegetables that the people carried with them to the palace were finished.

The men who were working at the palace decided, “Look friends, since food is now over, four of us should go back to the village and bring more rice, vegetables, greens and lentils for all of us. When the work gets completed, we will all return to the village.” So they sent four men back to the village to get food.

The four men returned to their village. They collected rice and vegetables from every home. Then they went to the Bheema princess, “Sister-in-law, please give us some rice and vegetables. Your husband has not come with us. He will return home when the work is completed.” The princess gave some very fine rice, red gram lentils, butter, ghee and curd to the men. She also killed a duck and cooked its meat. She gave all this to the men saying, “Give these to my husband and tell him that his wife has sent this for him.” The villagers collected the food saying, “Yes, we will give this food to him.”

The men hatched a plan on the way. They were carrying *ragi* gruel, cooked maize and tamarind pickle for themselves. They decided to eat the rich man’s food and give the *ragi* gruel, cooked maize and tamarind pickle to the rich man saying that his wife had sent the food for him. They felt that the rich man would beat his wife and so his wife would return to the Bheema world.

The men quickly ate the cooked rice and meat given by the rich man’s wife. Then they went back to the palace and gave the rich man the cooked maize, tamarind pickle and *ragi* gruel. They said to him, “You have become a rich man now but what is the use of all your wealth? While your wife eats fine vegetables and rice, she has sent you merely maize, tamarind pickle and *ragi* gruel. She has insulted you by doing so. When you return home you should beat your wife. Our wives have sent for us red gram lentils, fine rice and

meat. Your wife has belittled you by sending a poor man's food for you." The rich man thought, "Yes, what they say seems to be true. These are poor people but they have brought red gram lentils, fine grained rice and meat with them. But my wife did not send me any of these."

The villagers further prodded the rich man by saying, "In fact, you should divorce your wife. She has belittled you. When you go back to the village, stay at the bachelors' hut. Do not go home. Then your wife will come calling for you. When she comes to call you, kick her and slap her. Tell her that she has insulted you by sending you cooked maize and tamarind pickle. Then your wife will run away to her own village. Only then should you go back to your own home."

So the rich man went to his village and stayed at the bachelors' hut. His wife enquired with the villagers, "Brothers, you have all returned to the village. Why has my husband not come home?" The villagers said to her, "Yes, we have all returned home. But your husband has gone to stay at the bachelors' hut." The wife felt worried, "For heavens sake, why hasn't he come home? Why has my husband gone to live at the bachelors' hut?" She instructed her servant, "My husband is at the bachelors' lodgings. Go and bring him home." Her servant went to the bachelors' hut and asked the rich man, "Lord, why are you staying here? Your wife has sent me to take you home. She is worried as to why you have not returned home. Please come home with me."

The rich man said to the servant, "No, I will not come home. My wife has insulted me. She may go back to her village. Only then will I return to our house." The servant returned home to the rich man's wife and reported, "Your husband has refused to come home. He said that you may go back to your village. Only when you leave will he return home. He said that you have insulted him." The wife

reflected, "Good heavens! How have I insulted him? I sent him meat, rice, red gram lentils, curd and ghee. In what way have I insulted him?" She went out to the bachelors' lodgings to see her husband. There she asked him, "Why are you staying here? Tell me, how have I insulted you? On the contrary, I sent you cooked rice, meat, red gram lentils, butter, yoghurt, salt and chillies. Tell me what has been my mistake?"

Her husband was under the influence of false advice from the villagers. Out of jealousy the villagers had misled him. But he did not understand this. He had been living in a pitiable condition. The seven Bheema brothers had sent their sister to him. Now, if their sister returned home he would once again be in a miserable condition. Even so, he did not listen to his wife's advice. He kicked and slapped her.

His wife said to him, "Look, you are beating and abusing me for no reason. My elder brothers saw your wretched and pathetic condition and they gave me to you as your wife. That is why I came to you. I made you a rich man. But today you are not heeding my advice. You have faith in what other people say. Alright, you may stay here. I will go back to the world of my brothers." So saying, she returned home.

The Bheema princess took out all her three boxes. She loaded the first box with gold, money and food. In the second box she packed her clothes. And in the third box, she packed oil, turmeric, a razor and a pair of scissors. Then she called for Raman, the divine eagle and said, "Come, Raman! Take me to the heavenly world of the Ramas and Bheemas. When you return to earth eat this carcass of a buffalo. I am giving this to you as a favour for taking me home."

Raman, the divine eagle, advised her, "My dear! Why are you going back? You came to earth from the upper abode of

the Bheemas and Ramas. Do not go back.” The Bheema princess explained, “No, Raman! I would not have gone back. Why should I go? My brothers had sent me to him to be his wife. That is why I came to him. I bathed him, applied oil to his hair, shaved his face and combed his hair. I made him to wear a *dhoti* and a shirt. I turned him from a destitute into a rich man. But he did not keep faith in me or understand me. He believed the allegations other people made against me and hit me. So why should I live with him any longer? I will go back. Come take me back to my brothers.”

Raman felt grieved, “How kind and generous you have been to him! But the idiot has made a grave mistake. I will carry you home and leave you with your brothers. Bring your boxes.” Raman loaded the boxes on his back. Then he made the princess to climb onto his back. As she was leaving, the Bheema princess cursed her husband, “You rag fellow, you did not listen to my words. On the contrary, you should have touched my feet in gratitude. You should have thanked me. Now, you will once again become a destitute as before. Since I came to you, you got to wear fine clothes. Now, you will wear the knotted clothes of a rag boy as before. I will now curse you. You will come to me again. I will protect you seven times after which you will become a peacock and live on flies and insects. In ancient times the lords of the heaven had tortured and insulted Lakshmi, the goddess of wealth. But eventually the gods had to go to Lakshmi to beg her pardon and live by her courtesy. In the same way, you too will become a destitute. You may continue to stay here. I am leaving now.” So saying, she left for her brothers’ world with Raman.

Raman dropped her on the bank of a river, then returned to earth and fed on the buffalo. The Bheema princess went to her brothers’ house. Her brothers exclaimed happily, “Have

you come to visit us sister? Has our brother-in-law also come with you?" Their sister replied, "Yes, my brothers, I have come to see you. Your brother-in-law will join us tomorrow." And so she stayed on at the Bheemas' home.

Her husband came to know that his wife had left. So he returned to his house. He searched every nook and corner of the house. There was nothing left in the house. Neither gold, nor money, grain, cow, buffalo, goat, sheep, fowl or pig. Then he remembered his sad past, "Oh my god! I have nothing left to eat or to drink now. I did not realise what would happen to me if my wife left me. I fell prey to the ill-advice people gave me." Regretting his action, he sat in the backyard of the kitchen and feeling greatly miserable, began to weep.

While he was weeping, Raman, the divine eagle, who had carried his wife to her brothers, asked him, "Brother, what has happened? You have lost the goddess of wealth, you have lost all your riches and you have lost your wife." The rag boy said, "I did not expect that she would take away all the money and food with her. I was foolish to heed the false advice of the villagers. What will I do now?" Unable to bear the hunger, he sold off his *dhoti* and shirt and bought some rice and gruel from the money. This lasted him for two meals. Once again, he had to put on the knotted rags that he used to wear earlier. He repented, "Oh, my lord, I did not realise the truth. I got angry with my wife for no reason. That is why my wife left me." He wandered aimlessly stopping at the entrance of every house for food. He found an old cow lying dead in a heap of cow dung. He stopped by the dead cow and began to weep.

While he was weeping, Raman asked him, "You hit and kicked your wife and as a result you have to wear your knotted rags again. If only you had not beaten and kicked your wife, you would have still got a fine *dhoti*, a good shirt,

enough food and a lot of money. You would have continued to live like a rich man. Now you are living the life of a destitute.” Then the rag boy requested, “Raman, you have carried and left my wife at her home. You have seen my wife’s world. Will you please take me there? In return, I will give you the carcass of this cow.”

Raman said to him, “Take some gooseberries with you. I will carry you to your wife’s place. You can give me this cow in return.” The rag boy took some gooseberries and mounted the eagle’s back. Then the eagle carried him flying into the sky, blowing at the clouds with its wings. The clouds gave way to Raman. The eagle flew, carrying the rag boy and took him to the world of the Bheemas. There stood a tall tree near a well. The eagle left him on the tree and came back to earth and ate the carcass of the cow.

The rag boy sat atop the tree near the well. Meanwhile, his wife took a pitcher from her brothers’ house and went to the well to fetch some water. She dipped the pitcher into the water. While she was filling water from the well, her husband threw some gooseberries into the water pot. She wondered to herself, “What is this falling upon me?” and looked up. She found her husband sitting on the tree. She asked him, “How did you come here? Why have you come here? If my brothers see you they will devour you. Go away. You are a human being who has come from earth. Our brothers are Bheema’s people. You did not listen to me when I was on earth. You beat and kicked me. If we were on earth now we would have been living happily as the rich. Why have you come here? Go away.”

The rag boy felt very disturbed and began to weep. He got down from the tree and lay down at his wife’s feet and begged her pardon. Unable to bear his sad and pitiable condition, she thought, “After all, it is he who misunderstood

me. He listened to the ill-advice of outsiders. Anyway, this is fate. I will take him home with me." So she transformed him into a scrub stone and carried him home. Her brothers asked her, "Dear sister, there seems to be the smell of a human being around." Their younger sister replied, "Brothers, I have brought my husband with me. Please do not eat or kill him." Her brothers assured her, "No, sister. We will neither eat nor kill him. Please bring him to us." Then her husband went to them. He paid salutations to her brothers. They began to ridicule him, "Our brother-in-law is a nice man." They gave him three measures of tobacco which he rolled into a cigar and smoked. Then they gave him a pair of tigers tied to a yoke. Next, they asked him to go and plough land with the yoked tigers.

Feeling scared, the rag boy took the tigers out to plough the field. His wife thought, "He is a human being and so he feels scared of the tigers." She went quietly to her husband and said, "What did you come here for? The tigers will eat you up." She took hold of the plough and began to plough the land herself. When it was time to go back, she untied the tigers and gave the yoke to her husband. Then her husband carried the yoke home making it appear as if he had done the ploughing and drank some gruel.

One day an announcement was made, "Come, everyone. The temple hut has to be thatched." The Bheema brothers sent for the rag boy and said to him, "Come brother-in-law, go and thatch the temple hut." So he went to thatch the temple hut. He climbed the hut to thatch it. While he was thatching the hut, his younger sisters-in-law said to one another, "The man from earth is thatching the temple hut. Let us go and see him work." They went to see him thatch the hut. On seeing him work, his younger sisters-in-law contrived a plan to tease him, "We will throw bundles of

peacock feathers at him and see if he is able to catch them with his hands or not.” So they began to throw bundles of peacock feathers at him. He was able to catch all the bundles, but one. The bundle of peacock feathers hit him against his buttocks. Consequently, he turned into a peacock and began to cry and crow ‘*keyon*’ and then flew away into the mountains.

His wife became worried, “Oh, my husband has turned into a peacock.” She went and advised him, “Do not eat wild flowers and insects.” But even then he ate the wild flowers and insects. Because of this she was unable to transform him back into a human being. She felt disheartened and rebuked him, “You idiot, what did you eat?” So saying, she struck him with her fist. The peacock became crippled. The wife then said, “Go away, get lost! From today onwards you are no longer a part of our world and people. You are a wild peacock. I had already warned you while I was on earth not to come to our world and that if you do so you will turn into a wild peacock. Did my words prove to be wrong? My curse has fallen on you. Whenever my brothers throw pebbles at you, you will be crowing ‘*keyon*’.”

Those who know this story do not eat peacocks. Those who do not know this story, eat peacocks.

Human Relations

mi:gin pa:ṭini ma:zan ha:gin pa:ṭini ma:zan va:ṇika masi kata

ru na:ṭa rikar ma:zanıṇ masir. ha:ginpa:ṭi ru ma:zan, mi:ginpa:ṭi ru ma:zan masir. ha:ginipa:ṭini ma:zanka ruka:ne ta:mzi. mi:ginpa:ṭini ma:zanka sa:riza:ṇ ta:mzir masir. ha:ginipa:ṭini ma:zan, ta:mzi beze:k ma:zan a:tamanir. mi:ginipa:ṭini ma:zanme ma:zan a:tamanun. ha:ginipa:ṭini ma:zan ta:mzika ḍokri taka hi:tun. mi:gin pa:ṭin ma:zanme ta:mzirka ḍokriṇ tapahi:tun. ha:gin pa:ṭini ma:zan ḍokri tassihi:tun a:r bine kitun. mi:gin pa:ṭini ma:zanme bine kibatun. mi:ginpa:ṭini ma:zan ha:tun. ha:gin pa:ṭini ma:zanme ha:tun.

ta:mzir kama-kaba:ṛ kize masir. mi:ginpa:ṭini ma:zan dine:k ha:ginpa:ṭi bula:katun a:re ha:ginpa:ṭini ma:zan inza hasun. eda:k ha:gin pa:ṭini ma:zan va:ṇi “iṇka va:ti” inze venbay. eda:k mi:ginpa:ṭini ma:za:n ha:ginpa:ṭini ma:zan va:ṇika vesun “a:ne mi: pa:ṭi bula:ka va:tu”. eda:k ha:ginpa:ṭini ma:zan va:ṇi ini “mi: ile emni bake mande”? inze venbay. eda:k mi:ginpa:ṭini ma:zan vesun “ma: ile mi:ginpa:ṭi teteṇ martananta mande”. eda:k ha:ginpa:ṭini ma:zan va:ṇi “i:ne ḍokri tatinegi” inze venbay. eda:k mi:ginpa:ṭini ma:zan vesun “a:ne ḍokri tatala:vu” inze isun.

eda:k ede:l “naṇka ḍukra manun. ni: lektanan a:vuhe. evan hulpavan. i:ne hulpanati. niṇka naṇ takava:tihi a:ne mansuma.” eda:k mi:ginpa:ṭini ma:zan isun “i:ne naṇka ele:g inbadava. ni: ḍukra vensun isihi naṇka muḍḍanun, traktanun” inze isun. eda:k ede:l “na: ḍukra inza la:vun.

alyaŋ na:lek kamay ki:ni ta:ka hasun. a:re mikatikhe va:nun. i:ne na:lahan ve:ra-buđi ma:nza mana. a:re mika a:tihi mi:nza hala” inze edel ini.

eda:k evan isun “a:ne mi: inza ve:ra-buđi masihi haki kidan”. eda:k edel “a:ne niŋka la:y vanzi hi:da, tinzi gi?” inze ini. eda:k evan “i:n la:y vanzi hi:tihi a:n tinima. ni: đukra la:y tini ve:ra ni:ka va:tihi naŋka ‘ma:nza la:y tinziba, na: va:niika be:ruŋ kidiba inze traktanun”. eda:k edel “niŋka evan va:nive:ra ba:say kidade. ebu:ti:k i:ne evan guđi bakeŋ va:tihi va:ra bakeŋ hunamde” inze ini. a:r eda:k evan “hāl vanzi hi:da tini” inze isun.

eda:k edel evanka inza a:ri a:re kaŋe:l ruŋđi pahi hi:y, se:z pahi hi:y a:re “i:ne i: kaŋelta, se:z đengata te:rza mana. a:ne niŋka la:y vanzi hi:da”. evan kaŋelta te:rze masun. edel evanka vanzi hi:de:k daliŋi ga:nza kuy pa:gi are de:pay a:re vanzi. la:ye hapur kuli prey vanzi. pa:nini ka:ŋ da:ri, he:na ziya:ni gede:riŋ kize gi:vta vahi hi:, a:re kuy ru:ŋđan ekta vahi hi:. a:re evanka kasa mu:tata e:y hi:. tariyata la:y, ru ginata kuy u:ŋ, ru ginata ka:ŋ da:ri kusa, ru ginata he:na ziya:ni gide:riŋ vahti kusa, ru ginata kuy ru:ŋđan kusa-sa:riguŋa ginaŋa kusa, ru tariyata la:y kaŋelta hi:kay.

eda:k evan paŋdra paŋdra a:ze kuhtun. a:re ini eni huŋbanunba. eda:k ede:l “tina, tina, paŋdra:va”, inze ini. eda:k evan “i:ne inakide:k ese:kese:k kusa, ese:k ga:tu la:y naŋka hi:tti? tinze:k paŋdra ihtanba”. eda:k ede:l “paŋdrava, a:n mani. va:tihisihi niŋka ba:say kidade”. eda:k evan la:y, kusa tisun. a:re aŋtun a:r ki nuytun. a:re kaŋelta kuhtun. edelka “huŋa ni: đukra va:nune gi” inze isun. eda:k ede:l “va:yaken, ina ki:danun, inak paŋdra:diba?” inze (edel) barsa hi:. “a:re i:ne dinapati na:lhi va:, mikati:k mi:nza hala. na: đukra inza manbavun. nalnalhi alyan na:lek kamay ki:kade:k halbanun. i:ne na:lihi va:tihi ve:ra - buđi i:ba manzuhu. mi:k(a)a:tihi i:ne mi: pa:ti hala” inze ini.

eda:k evan “hā, dinapati a:ne mi:nza va:ba. mata:r i:ne ni: đukraka mi:ginpa:ti ni ma:zan dinapati ma:nza va:banun inze vesva”. eda:k ede:l “i:ne dinapati va:ba.

a:ne na: ɖukraka vesvu. evan na: ɖukra hulpavan. i:ne hulkanati. eda:k niŋka a:ne mankittu. na: ɖukra muɖɖatihi i:ne a:ne mi:nza hanzuhu”.

eda:k evan “a:vu, ma:nza halvakey. ma: dali da:da, ma: dali ava naŋka ‘i:ne ha:ginpa:ɖini ma:zan va:ɖika inakide:k masa manzi’ inze muɖɖanir. a:ne dinapati i:ba mi:nza va:bade. mata:r ni: ɖukraka vesva”. eda:k edel “a:ne vesvu” inze ini. eda:k evan mika:yda:k ta:pa:ɖi hasun. eda:k ede:l evanka vanzi hi:ti la:y kusa tini a:re ɖa:ɖiŋ, nakiŋ, ka:ɖayiŋ nuykay a:re ra:nda inza iɖi. a:r ta: ɖukraka nuraŋ e:yta tinza:k aɖvati la:y lahpay a:re ta: ɖukruka iɖi:de:l mande. edel la:y, u:ŋ tini a:r ta: ɖukra va:ni ve:ra kaɖelta te:ride:l mande.

ta: ɖukra, ta: alyan kamay ki:katir a:r va:tir a:re ta: va:ɖika ta: ɖukra kaɖelta te:ridelka hurɖun. a:re “niŋga, niŋga, ina a:ti”? inze ta: va:ɖika venbatun. edel hakriki. ve:ra-buɖi miginpa:ɖini ma:zan na:lek mani a:re la:y kusa tisiŋ a:r ta: ɖukraka vesi gi “aba:re, naŋka mu:me:r ahtanba” inze ta:ɖukraka hakriki. eda:k ta: ɖukra ‘hate’ inze evan inahme invatunde. a:re ra:nda inza hasun a:re nuraŋ e:yta lahpai la:y ta:va:ɖi ɖakita tatun a:r tu:sun. “la:y vanzvanda:ŋ inakide:k pe:z vansi” inze ta:va:ɖika isun. eda:k ta:va:ɖi ini “a:ntu na:lhi lahaŋ haki haki maniba. a:r naŋka mu:mer ahtanba. a:r niŋkahe la:y vanzi hi:da” inze ta:ɖukraka muɖɖi. eda:k ta:ne nize e:y takatun a:re lay vansun a:r ta:va:ɖika “la:y tina” inze niktun. eda:k “a:ne la:y tinvu” inze ta:va:ɖi ini. eda:k ta:ɖukra “ve:ra-buɖi kamay kitata haki kidanba, a:n tini, i:ne tinviba” inze ta:va:ɖika isun a:re ta:ne la:y tisun.

a:re na:lhi viŋgidaki ta:alyan na:lek a:re kamay ki:kadek hasun. ta:ɖukra halida:k ede:l niŋgi a:re zu:ɖita e:y mikade:k hali. e:ba e:y mi:y a:re inza va:yi. a:r ni: mi:y a:re kapra pasi a:r kaɖilta kuhidel mani. mi:ginpa:ɖini ma:zan na:lhi a:r va:tun. eda:k edel huɖi a:re harda:ze hikehe hikehe evanka “va:tigi” inze va:yu:(k)kay. a:re mu:tata e:y(e) ahi a:re “ka:lke nu:ya” inze evanka hi:kay. eda:k evan ka:lke, kike nuytun a:re inza hasun. eda:k edel kaɖel paɖi a:re se:z paɖi a:re “va: i:ba kuha” inze a:ri.

eda:k evan hasun a:re kaṭelta kuhkatun. eda:k edel ru mu:ta pa:l sā ki(y) a:r ha:riṅ vahpay a:re evanka taṛiyata ha:riṅ, gilasta sā kize kaṭelta hi:kay. eda:k evan ha:riṅ tisun, sā usun, a:re rikahiṅ ve:ṛa-buḍi uḍriṅ a:ze masiṅ.

mi:ginpa:ṭini ma:zan venbatun edelka “ni:ḍukra va:tun a:re niṅka muḍḍatun gi” inze edelka venbatun. eda:k edel “a:vu, naṅka punzavatun a:r muḍḍavatun. la:y-me vanzi hi:vatu. ta:n nize vansun a:re naṅka hi:baha mansun. a:ne “lay tinvu. mu:mer ahtanba” inze hakri kitu. eda:k evan tisun a:re emni bake hunsun. na:lhi viṅgida:k alyar na:lek kamay ki:kadek hasun. eda:k a:n e:y mi:katu a:re kuhta masu. e: ve:ṛa i:ne va:ti.” a:re be:la:y-dak evanka hōs ruṇḍ pa:gi a:r la:y(e) vanzi a:r taṛiyata la:y(e), ginata u:ṇe kize hi:. eda:k evan tisun. ve:ṛa-buḍi uḍriṅ a:ze masiṅ. mika:yda:k evan, mi:ginpa:ṭini ma:zan, ta: pa:ṭi hasun.

eda:k ta:ḍukra kamay kikatun a:re inza va:tun. edel e: na:nziṅme mu:mer ahtanba inze te:ridel mande. “niṅga” isihime niṅgvuba. eda:k evan idel ina a:yi inze tiya:rkize ma:ra ahtun a:r “ina a:ti” inze niktun. eda:k edel “naṅka niktava mu:mer ahtanba a:r naṅka inakide:k i:ne nipka:diba” inze ta: ḍukraka muḍḍi. eda:k ta:ḍukra “la:y ba:pre vanzi hi:da. a:ne va:ṛak a:ze kamay ki:katata, vanzi tinni gi? niṅka a:ne la:y-ku:ṛ vanzi hi:dake inze niṅka ma:ba naṅka taka hi:ttun. a:ne taka va:tu. a:r i:ne dinapati kaṭelta te:rze manziba. la:y-ku:ṛ vanza isihime vanzviba,” inze ta: ḍukra isun.

eda:k edel “a:n niṅka la:y-ku:ṛ vanzi hi:davu. i:n vanza:m a:r tina. vanzi tinavatihi hakime hunza. a:n vanzi hi:davu. naṅkatu mu:mer ahtanba”, inze ta: ḍukraka muḍḍi. eda:k evan “la:y-ku:ṛ vanzi hi:dake inze ḍukri takatu. a:r a:ne ve:ṛa-buḍi kamayki:ze vanzi tini” inze duverta hasun a:r gu:nan ki:z masun.

ruṇḍe:l buḍya ta: pa:ṛi inza mani. e: buḍya ma:zanka “inakide:k buḍa, i:ne ne:nz(e) gu:nan ki:diba?” inze venba:y. venba:yda:k ma:zan vesun gi “a:v, a:zi huṛama, ḍukri takatu. a:n kamay hasihi la:y-ku:ṛ vanzi hi:dake inze ḍukri tatu. dinapati kamay halze a:n va:tu isihi ede:l

te:rze niŋgvuba. eda:k a:ne inahkize vanzi tinide” inze gu:nan ki:ba.

eda:k buɖya ini ge “buɖa, a:n ru be:ruŋ vetsa. dinapati ni: va:ɲi a:r rukan kuyke, hōske, ha:riŋ, vahpahame, tinzame ve:ɾa-buɖi uɖriŋ a:baniŋ. niŋka ni: va:ɲi mu:mer a:yiba inze hakri kidanba. ni: va:ɲika rukan aɗɗren masa manun. evan na:lek ve:ɾa-buɖi kaɗelta te:rzeme uɖriŋ a:ze manbaniŋ. i:ne dine:k ‘kama haliba’ inze ni:va:ɲika vesam a:re na: kuriyata ɾugze mangava: a:re kiɽkiŋ ka:ɲatik mi:nza huɾze mana” inze e: buɖya vessi. “abari! hate gi, a:zi! rukan lahaŋ uɖriŋ a:baniŋ. a:ne viŋge na: va:ɲika ‘o: deha na:y haliba’ inze hakriki a:re mi: kuriyata ɾugze mani. a:re pagra baɗeɗ ma:nza e:ri kize mani. evan va:tihi be:te hali” inze buɖyaka vessun. “hā! ele kiya” inze buɖya ini.

evan ta:nza hasun. la:y vansun. ta:va:ɲika “tinzi gi” inze isun. ede:l “a:ne la:y tinvu” inze evanka muɖɖi. eda:k evan ta: va:ɲika hakri kitun gi “la:y tina, na:lhi viŋgtihi a:ne o: deha na:y haliba. a:ne hasihi i:ne haki a:di” inze ta: va:ɲika isun. eda:k ‘evan na:y hanunde’ inze edel harda:yi. a:re “ta la:y usuk tini,” inze e:ni. eda:k ta: ɗukra ta: va:ɲika la:y hi:tun a:re ta:nme tisun. a:re hunsun.

na:lhi viŋgida:k ta:va:ɲika isun “a:ne o: deha na:y hiliba. sa:ri pā:s din mani a:re va:yi. i:ne i:ba mana” inze ta: ɗukra isun. eda:k ta:va:ɲi “hā hala, i:ne esek dinti:kme va:, a:ne inza manide” inze ini. eda:k ta: ɗukra na:y hani leke a:ze gunde:k-pete:k hani leke a:tun a:r e: buɖya kuriyabitra niŋgatun. evan ɾuktun a:re kiɽkiŋ pagra baɗe:ɗ e:ri kize huɾza masun.

eda:k ta: va:ɲi ‘na: ɗukra na:y hasune’ inze zu:ɗita e:y mi:kay are inza va:yi. ni: mi:yi, kapɾa pasi a:r kaɗelta kuhide:l mani. evan ɗe:ɲa mi:ginpa:ɽini ma:za:n va:tun. eda:k edel huɾi a:re harda:ze hikhe hikhe “va:ti gi?” inze va:y ɽukkay. eda:k e: ma:za:n “va:tu” inze isun. eda:k ede:l mu:tata e:y ahi a:re “ka:lke nuya” inze rasata hi:kay. eda:k evan ka:lke nuytun a:re inza niŋgatun. eda:k ede:l kaɗel ruɗɗi, se:z ruɗɗi pahihi:. evan kaɗelta kuhtun.

eda:k ta: va:ŋi vesi “na: ɖukra ne:nz(e) kamay halvatunde. e: deha ra:zini na:ɬa hasun. evan ti:n-sa:ri dinti:khe va:nun. i:ne mi:nza ne:nz halvamde. ma:nza na:ŋaŋ hunza:mde”. inze ede:l ini. eda:k ma:zan isun “a:ne i:ba hunsihi ni: ɖukra va:nun, i:ba a:ne hunzvu. ve:ɾa-buɖi mani a:re mika:tik ma:nza hali. a:re na:lhi viŋgtihi va:yi” inze evan isun. eda:k edel inize “na: ɖukra ‘a:ne sa:ri-pā:s dintik va:yi’ inze vesun. evan ne:nz va:vun. i:ne paŋdrava. a:me rikataha i:ba hunzuhu” inze ede:l ini. eda:k evan ‘hã’ inze isun.

evahiŋ, ma:zan a:r ede:l, ve:ɾa-buɖi uɖriŋ a:tiŋ. mik(a)a:yda:k la:y, kusa ede:l vanzi a:re evanka hi:yi. eda:k evan la:y, kusa tisun. edelme tini. na:ŋaŋ ilkeni duveriŋ, gehpiŋ gehpatiŋ a:re inza uɖriŋ a:tiŋ. ta: ɖukra buɖya kuriya na:lek huɾta masun pagra bakaɖ a:re ‘na: va:ŋi naŋka ile kize hakrikidanba, evan lahaŋ uɖriŋ a:z(e) mandba. naŋka huɾdatihi muɖɖanba. ma:lya ma:lya ɖukri tatu. sala! e: pa:ɬini ma:zan na:lek uɖriŋ a:z maninba. de:delka pihe:tuhi a:re ruŋɖe:l va:ŋi taka’ inze evan ta:ne mane pa:si kitun.

a:re buɖyaka a:rtun “a:zi, i:ne vessati hat be:ruŋ. e:riki:zi huɾama. e: pa:ɬini ma:zan na:lek uɖriŋ a:niŋba” inze buɖyaka isun. eda:k buɖya pagra bakaɖ e:riki:z huɾi. eda:k “huɾa buɖa, niŋka a:n vessatu. dinapati ve:ɾa-buɖi uɖriŋ a:z manbaniŋ. i:n va:ni hakata mik’harha de: pa:ɬini ma:zan ta: pa:ɬi halbanun. ni: va:ŋi evan hasihi niŋka ‘mu:me:r ahtanba’ inze hakri kibadan. deva:n na:lek kuyke, hōske pagzeme, de:pahme, vanze la:y, u:ŋ, na:lek uɖriŋ a:z tinbaniŋ a:r niŋka vanze:k aɖvuba inze, mu:mer ahtanba inze ni: va:tihi niŋka muɖɖadan” inze buɖya evanka ini.

inida:k evan ta:nza na:ŋaŋ “il ze:ta” inze ta: va:ŋika isun. eda:k edel, evan “abari! va:tun” inze paŋdra:tiŋ. a:r ede:l evanka “inaha:dide” inze ini. eda:k eva:n “i:ntu sa:ri-pā:s dinti:k na: ɖukra va:nune inze i:ne vessi. eda:k a:ne ma:nza halvatude. ne:nz(e) naŋka ni: ɖukra ɬaktanunde. inaha:yi vetsa”. eda:k e:del ma:zanka “a:ne niŋka gu:nata pu:dda a:re kuɖga:riŋ bitra iɖgava:yi. i:ne

puku: inze gu:na bitra kuhe mana. gu:na dengata telen ruṇḍi pakhe manzade. ebu:ṭi na: ḍukra ‘ma:zan manun’ inze punzavunde. na: ḍukra va:zme de:ṇa kamay hasihi, i:ne gu:na na:lek zeya:m a:re mi:pa:ṭi hala” inze edel evanka ini. a:re ru gu:na bitra evanka pu:di a:re kuḍga:ṛiṇ bitra idgay. dengata telen pṛaki a:re zetay a:re ta: ḍukraka il zekay.

eda:k ta: ḍukra inza va:tun a:re ta: va:ṇika “i:ne inakide:k esek biṇmati:k naṇka il ze:ka va:ti. i:ne ina kizi massi” inze ta: ḍukra isun. eda:k ta: va:ṇi ini ze “a:ntu mu:mertik te:rta masu. vahke-righe kaṭel na:lek niṅgtu a:re niṅka gehpi ze:ka va:tu. ni: hasi la:lek a:ne la:yme ku:ṛme tinvuba. ve:ṛa-buḍi harta ra:ti mu:mer ahtay. eda:k kaṭelta ni: va:ni ve:ṛa te:rtamasu. i:ne ‘niṅga’ inidakhe a:n niṅgtu” inze ta: ḍukraka ini. eda:k ta: ḍukra “niṅka mu:mer ahtanba a:ne pusu. viṅge niṅka ḍa:gtar ta:ka uhu e:nka hi:dade. naṇka e:y(e) zu:ṛita taka hi:da a:re i: gamsa ra:skaha hi:dam a:r ta” inze ta:ḍukra isun.

eda:k ta: va:ṇi zu:ṛita e:y takade:k, gamsa ra:skade:k hali. a:re zu:ṛita e:tki ‘abari ma:zanka veskata’ inze inza hali a:re e: pa:ṭini ma:zanka “zu:ṛita haliba, inza mana i:ne i:ba, a:ne zu:ṛita haliba. a:ne zu:ṛi na:lek va:tihi, na: ḍukra kama hanunde. ebuṭi:k i:ne mi: pa:ṭi hala” inze e:del evanka vesi a:re zu:ṛita hali.

eda:k ta:va:ṇi zu:ṛita halida:k, e: pa:ṭini ma:zan i:ba masun. ‘iṅka ṛuktun gi iṅka hasun gi i:del iṅka ṛukkay’ inze evanka ta: ḍukra dahtun. il bitra dahtun. dahni ve:ṛa kuḍga:ṛiṇ bitra gu:na bitra puku: inze pu:da:ta manun. e: te:len uktun a:re gu:na bitra ki zu:tun. kapṛata ḍi:ktun. a:re ‘sala hatru i: gu:na bitra manun’ inze pusun. a:re hulita vi:ke ga:tu u:tun, iske u:ktun, vi:ke dehtun a:re evanka hulita uskatun. a:re iske tu:tun. eda:k e: pa:ṭini ma:zan ‘allay anna’ inze gu:na bitra ṛi:nunba. eda:k ta: ḍukra ‘sala! pusi gi? na: va:ṇika re:m a:ta masi. sala haya! sala veyal’ inze iske tu:tun hulita. evan gu:na bitra ha:tun. a:r uhay ki:ti leke ve:tun. ve:tun eda:k evanka huli na:lek pi:tun a:re ta: va:ṇi iṭṭita:ka, edel iṭṭi leke idgatun a:re piṇḍata va:tun. ede:l zu:ṛi na:lek

gamsa ra:skay a:re e:y ahi a:re inza va:yi. ta: dukraka piṇḍata gamsa hi:kay. evan hikhe hikhe gamsa e:ntun. eda:k ta: va:ṇi 'e: pa:ṭini ma:zan manun gi la:vun' inze ṭudga:riṇ bitra gu:na bitrananka ḍi:gze huṛgay. manun inze "mana, mana" inze ini a:re piṇḍata zey.

eda:k ta: dukra alyaka, ta: ḍume:nka a:rtun. a:re isun gi "i:me e: na:y halad, ma: putle:nka, ma: husraka, ma: pu:daṛka a:r na:ṭanar rikarka a:rhe tadde" inze ta: alyaka, ta: ḍume:nka isun. eda:k ta: ḍume:n a:r ta: aly ma:zanta putke na:y hasir a:re ta: putlenka, ta: husraka, ta: pu:daṛka, na:ṭanar rikarka a:rhe tatir. a:re ma:zaniṇ inza va:tir. eda:k ta: putlen, ta: husra, ta: za:vāyka isir "inakidek za:vāy! maṇka a:rtati?" eda:k ma:zan isun gi "eleke heṇḍek kuhaḍ" isun. a:re ta: alyaka isun gi "hala, ma: na:ṭa:ni memo:r, gāṭya a:r na:ṭani daliṇ-haruṇka a:rheta" isun. eda:k ta: aly gāṭya, memo:r, na:ṭani daliṇ-haruṇka a:rhe tatun. ma:zaniṇ inza hasir. ma:zanka gāṭya, memo:r, daliṇ-haruṇ venbatir "ma:zan, i:ne inakide:k maṇka a:rtati?"

eda:k ma:zan isun gi "a:v ṛe:, aba ha:y! naṇka ma:ba ruṇḍelka, ivan ma: putle:n ga:ṛhika, biyakize taka hi:ttun. ede:l u: mi:ginpa:ṭini ma:zan na:lek uḍriṇ a:z kuyke, hōske, pa:gze tinze dinapati uḍriṇ a:z maniṇba. a:ne ta:ya ta:baka, ta:da:daka, ta:na:ṭani rikarka a:rtu a:r edelka he:lu hi:ba. ne:nz na:lek na:va:ṇi ma:nza manvake. ta:ya ta:ba na:lek halake" inze na:ṭanarka, gāṭya, memorka isun. eda:k ta:na:ṭanar "i:ne kamay hanziba a:re taṇka la:y kusa hi:diba. ni: va:ṇi hina niṇka la:y kusa hi:dan a:r i:nhe vanzeme hi:diba" inze "pihetuha" isir. edak ma:zan ma:r ahtun a:re ta:va:ṇika "ne:nz na:lek ma:nza manva" inze he:lu hi:tun a:re zephe tuhtun.

eda:k ta: pu:da:ṛ, ta: putlen isiṇ gi "ide:l ma: ga:ṛhi niṇka biya kize hi:ttuṇ a:r rukan na:lek uḍriṇ a:bay inakide:k. ma:nza va:vake. maṇka la:z pa:ni kiday. maṇka ma:nay hiktande – 'rukan na:lek e:van ga:ṛhi uḍriṇ a:yi' inze. niṇka a:r ruṇḍe:l na:mga:ṛhi nigdel hi:dduṇ. ide:l iṇkame halake" inze ta:putlen, ta:husra,

ta:pu:da:r̥ kize isiŋ. eda:k ma:zan “idel rukan na:lek uđriŋ a:bay. a:r ni:mga:r̥hi edelme rukan na:lek uđriŋ a:nde. a:ne ni:mga:r̥hika ku:yi” inze evan isun. eda:k ta:husra, ta:putle:n, ta:pu:da:r̥ isiŋ gi “a:vu, e:del ileŋdel a:vuhe. e:del nigdel. a:me edelka ‘i:ne eleg a:va’ inze za:ptuŋde. i:ne na:mga:r̥hika u:ya”. inze e: ma:zanka evahiŋ isiŋ.

eda:k ta: za:vāy, ma:zan bu:z a:tun “u:yide” inze. ta:putlen ga:r̥hi haruka:yidelka ta:ne iṭṭun a:re dalika:yde:l ta:ga:r̥hika ta:putle:n “iŋkame hala! ma:nza va:va” inze isun. eda:k ta:va:ŋi e: pa:ṭini ma:zanka zi:bon manun inze edel indba. ta:ḍukra hu:lita useheme uhay kitun inze punvuba. ede:l ma:zanka gu:na na:lek “na: gu:na a:ne u:yi” inze edel zu:si a:re ‘iŋkame u:yde’ inze u:yi. a:re gunde:k deha u:yi a:re e: gu:naka ru martapaŋta ze:pi. a:re telen u:ki a:re hu:ri. evan hi:riṭsun a:re gu:na bitra ha:ta manun.

edel zi:bon manun inze “va:, ze:tamde” inze a:rpanba. evan zi:bon masi hina ze:tanun? evantu ha:tune. evanka ma:ra ahi a:re gu:na bitrananka u:ndi. eda:k punize ha:tune inze. a:re ‘abari ma:zan ha:tun’ inze edel ‘inar na:lek manide na: ḍukra pihtatun, ivanhe ha:tun’ inze ri:z ri:z gurbaha gurbaha ri: a:re ede:l ta:yahiŋ inza hali.

eda:k ta:ya ta:ba “niŋkatu esek tiya:r kize ru ma:zanka biya kize hi:tta mantsuŋ, i:ntu punvati. rukan na:lek uđriŋ a:ze kuy, hōs, la:y, u:ŋ vanze tisir. ve:ra-buđi uđriŋ a:batir. eda:k ni: ḍukra niŋka pihtatun. ma: haruka:yde:l na:mga:r̥hika iṭṭun. na:mga:r̥hi a:r ma:zan mazaniŋ inza maniŋde. i:ne i:ba mana eleka” isiŋ. ede:l ḍukra la:vandaŋ, ha:ni petek ta:ya ta:ba inza di:ṇḍa mani.

Vagaries of Love

There lived two rich men in a certain village. They lived on two different ends of a street. The rich man who lived down the street had only one son. He got a wife for his son and

settled them separately. The rich man who lived up the street had four sons. He, too, got his sons married and settled them separately.

After a few years both the old men died. Their sons lived by working on their farms. One day one of the young sons from up the street wandered down street and went to the house of the other rich man's son. The wife of the down street rich man asked him, "Why have you come here?" He replied, "I have come to wander about your street." The wife of the down street rich man asked him, "In which direction is your house?" The up street rich man replied, "My house is up the street under the tamarind tree." The wife of the down street rich man queried, "Have you got a wife?" The up street rich man lied to her, "No, I haven't got a wife."

Then the woman said to him, "I have got a husband. But he is not handsome like you. Had you come to take me I would have stayed with you as your wife." The up street rich man objected, "Do not say so again. If your husband ever gets to hear this, he will thrash me." The rich man's wife assured him, "My husband is not at home. He has gone along with the other farmhands for farming. He will return only late in the evening. You may stay with me in our house throughout the day and go back to your house at nightfall."

The rich man said, "If I stay in your house for the day, I will feel hungry." She replied, "I will cook some food for you. Would you like to eat something?" The rich man agreed, "If you cook for me I can as well eat here. But if your husband comes while I am eating he will beat me for talking to you and for having food at his house." The woman assured him, "I will warn you when my husband returns home. If he enters from the front yard you should run away by the backyard." The rich man agreed.

She invited him inside the house, laid a cot for him, spread a mattress on it and said, "You may lie down on the cot. Meanwhile, I will prepare a meal for you." The rich man lay down on the cot. In order to give him a grand meal she killed a big cock, cut it into pieces and cooked its meat. Then she cooked some very fine kind of rice, boiled some old split pulses of red gram, deep fried some sweet unripe plantains in butter and fried a few eggs. Then she gave him water in a brass goblet and served him the meal.

The rich man sat down to eat with great hesitation and fear. He kept looking in all directions. The woman tried to reassure him, "Come and begin your meal. Do not feel scared." He asked, "Why have you given me so many varieties of curry and so much of cooked rice? I feel scared to eat all this." She comforted him, "Do not feel scared. I am here to take care of you. If my husband returns, I will protect you." The rich man finished his meal, washed his hands and sat down on the cot. He warned the woman, "Please see if your husband is coming." She said convincingly, "Let my husband return. What can he do to us? Why are you unnecessarily feeling so scared? You may come here everyday during day time and go back to your house in the evening. My husband does not stay at home. He leaves for work early in the morning along with the farmhands. If you come in the morning we can be together throughout the day. At nightfall, you may return to your house."

The rich man agreed, "Yes, I will come to your house everyday. But do not tell your husband that I visit your house daily." The woman assured him, "You can visit me everyday. I will not tell this to my husband. My husband is not handsome. You are handsome. So I like you. If my husband scolds us we will go to your house."

Her paramour immediately objected to her suggestion, "No, we cannot go to my house. My elder brother and sister-in-law will scold me for engaging with you. Therefore, I will visit your house everyday. But you should not tell this to your husband." The rich man returned to his house in the evening. The woman ate the leftover rice and meat that she had cooked for her paramour, washed all the pots and pans and kept them back in the kitchen. Then she mixed together water and some stale rice for her husband and kept it ready for him. She lay down on the cot for her husband to return home.

Her husband and the farmhands completed the farm work and returned home. The husband saw his wife lying on the cot. He asked his wife, "Come, get up! What has happened?" The woman lied to her husband, "Oh, I have a terrible headache." Believing her, the husband did not say anything further. He went into the kitchen, brought the mixture of rice and water to his wife and asked her, "Why have you prepared this gruel instead of cooking some rice?" His wife scolded him, "I have remained hungry since morning. I have fever. How can I cook for you?" Her husband went and brought water from the river, cooked some rice and brought this to his wife. But his wife refused to eat the rice. Her husband grumbled, "I am the one who has worked throughout the day. I am hungry. I will eat even if you do not wish to do so." So he ate the rice on his own.

At dawn the husband went away with the other farm labourers to his farm. As soon as her husband went away, his wife got up and went to the river to bathe. Then she returned home, applied oil to her hair, combed her hair and sat down on the cot to wait for the rich man from up the street. The rich man came to her at forenoon. When she saw him she felt happy and smiled. She poured water in a goblet

and gave it to him saying, "Please wash your feet." He washed his feet and hands and went inside the house. Then she lowered the cot, spread the bed and said to him, "Come and sit here!" He went inside the house and sat on the cot. Then she prepared tea with milk, fried some sweet cakes and placed these before him. The rich man ate the sweet cakes and drank the tea. Both of them spent the day making love.

The rich man asked her, "Did your husband scold you?." She replied "No, he did not scold me. I neither cooked for him nor gave him any food to eat. He cooked food for himself and kept persuading me to have some food. I deceived him by saying that I was suffering from fever. So he had his food and slept on his own. At dawn he went away to the farm along with his labourers. Then I went and had my bath and was waiting for you when you arrived." When it was time for lunch she killed a duck for him, cooked the duck meat along with rice and served him the food. The rich man had his meal. Later, they both spent the day together. At night the rich man went back to his house.

Her husband returned home after completing his work on the farm. Once again his wife lied to him saying, "I have fever." Even when her husband asked her to get up she refused to do so. He wondered as to what had happened to her. When he held her carefully by her arms and tried to lift her, his wife began to scold him, "Please do not lift me. I am suffering from fever." Her husband said to her, "Cook some rice for me. I am the one who has worked hard and I am feeling very tired. Why should I have to cook for myself? My father brought you and gave you to me in marriage so that you would cook for me. But you keep resting on the cot everyday. Even when I ask you to cook rice and gruel for me you do not do so."

His wife replied, "I will no longer cook for you. You may cook for yourself. If you cannot do so you may as well sleep on an empty stomach. As for me, I am suffering from fever." Her husband thought, "I brought a wife expecting her to cook for me and to give me some food. I work hard in the fields all day long. How can I be expected to cook as well?" Grumbling, he went out of the house.

An old woman lived in the neighbouring house. The old woman asked the rich man, "Son, why are you looking so worried today?" The rich man said, "Grandma, I brought a wife expecting her to cook and give me food when I return home from work. But she keeps lying down everyday and even when I return home from work she does not get up. How can I cook my own food? Therefore I am feeling worried."

The old woman said to him, "Son, I will tell you something. Your wife and some other man cook fowls, ducks and sweet cakes together. Then they eat and spend the day together. Your wife is deluding you by saying that she has fever. Your wife has got another man as her paramour. She sleeps with him on the cot during the day and they make love to each other. One day you should tell your wife that you are going off to work and come to my hut to watch them through my window. The rich man exclaimed, "Oh god! Is this really true, grandma? Is my wife in love with someone else? Tomorrow, I will tell my wife that I am leaving for a distant village and I will come to hide in your hut. I will keep a watch over my house. If my wife's paramour comes I will confront him." The old woman replied, "Do so."

The husband returned home. He cooked some rice and asked his wife, "Do you wish to eat?" She rebuked him and said, "I will not eat rice." Then he lied to his wife and said, "You may eat the rice. I am leaving for a distant village early

tomorrow morning. You will feel hungry when I am away.” His wife rejoiced at the idea that he was going away to a far off village. She said to him, “Bring me some rice, I will eat it.” Her husband gave her some rice, had some himself and went to sleep.

At dawn on the following day he said to his wife, “I am leaving for a distant village. I will stay there for four or five days and then return home.” His wife replied, “Alright, you may go. Stay there for as much time as you wish. I will stay at home.” Her husband left home and went and hid himself in the old woman’s hut. There he kept watch on his own house through a window.

His wife was happy that her husband had gone away to another village. She went to the river, had a bath and returned home. She applied oil, combed her hair and sat on the cot waiting for her paramour. After a while the rich man from up the street arrived. When the wife saw him she welcomed him with a smile, “You have come?” He replied, “Yes, I have come to you.” The woman took some water in a tumbler and gave it to him in the front yard for washing his feet. He washed his feet and entered the house. Then she lowered a cot and spread a sheet on it. The rich man sat down on the cot.

Then the wife said to her paramour, “My husband has gone to a far off village today. He will return home only after three or four days. So please do not go back to your house today. You may sleep in our house tonight.” The rich man replied, “If I sleep here your husband may come to know about it. I will not sleep here. I will stay here during the day and return to my house at night. I will come back to you early in the morning tomorrow.” But the woman insisted, “My husband said that he will return only after four or five

days. Since he will not be home today, you do not have to feel scared. We can sleep together.”

The rich man from up the street and the woman engaged themselves in making love throughout the day. At night, she cooked rice and vegetable curry and served it to him. The rich man ate the rice and curry. She too had her meal. At night they closed the doors and windows of the house. Meanwhile, her husband was watching from the old woman’s hut next door. He contemplated, “My wife is cheating on me; she is in love with another man. When she sees me she scolds me. I got a worthless woman as my wife. Damn it! She and the rich man are having an affair. I will leave her and bring another woman as my wife.”

He said to the old woman, “Grandma! What you said is true. My wife and this rich man are in love.” The old woman peeped through the window and saw them. She said to him, “Look, my lad! I had already told you so. Everyday your wife and the rich man engage in an illicit relationship during the day. In the evening when it is time for you to return home, the man returns to his house. When he goes away, your wife cheats on you by saying that she has fever. They kill hens and ducks, cut them, cook them and eat the rice and meat together. She shouts at you when you return home saying that she cannot cook as she has fever.”

When the old woman explained this, the rich man from down the street returned to his home at night and called out to his wife to open the door. His wife and the up street rich man felt frightened, “Oh god! He has returned home.” The woman asked her paramour, “What will happen now?” The up street man began to blame her, “You said your husband will return only after four or five days. That is why I did not go back to my house. Now your husband will beat me. Tell me, what will happen now?” The woman consoled her

paramour, "I will hide you in a large earthen vessel and keep it underneath the storage platform. You should sit quietly inside the vessel. I will place a lid on the vessel. My husband will not know that you are inside the vessel. When my husband goes away to work you may come out of the vessel and go home." Thus, she pushed him into a large vessel and placed it under the storage platform. She covered the vessel with a lid and went to open the door for her husband.

Her husband came inside the house and questioned her, "Why did you take such a long time in opening the door? What were you doing?" Once again his wife lied to him, "I was lying down as I had fever. It is with much effort that I could get up from the cot and come out to open the door for you. I have taken neither rice nor gruel since the time you left home. I have had fever throughout the day. That is why I lay on the cot when you returned home. Only when you called me did I get up from the cot." Her husband said to her, "I understand that you have fever. Tomorrow, I will get some medicine for you from the doctor. Bring some water from the stream for me and wash this towel."

The wife started towards the stream to bring some water. On the way she thought, "I should go and tell the rich man immediately about this." She returned home and said to the up street rich man, "I am going to the stream, please stay here inside the vessel. As soon as I return home my husband will leave for work. Then you can go back home." She then went to the stream.

While the wife left for the stream, the up street rich man remained inside the vessel. Meanwhile, her husband began to look for the rich man wondering, "Where has he hid himself?" He searched inside the house and found him hiding quietly in an earthen vessel beneath the storage platform. The husband lifted the lid of the vessel and put his hand

inside the earthen vessel. He touched the head of the paramour. He then brought a large bundle of firewood, kindled a fire, threw the firewood into the hearth and placed the vessel on the hearth. Soon, the up street rich man began to cry and yell inside the earthen vessel. The husband said to himself, "You cheat, do you realise your mistake? You desired my wife. Now, get lost." Saying so, he pushed the vessel further into the hearth. The paramour got scorched inside the earthen vessel and died. The husband removed the vessel from the hearth, kept it back in the same place where his wife had left it and came out of the house onto the *verandah*. Meanwhile, his wife washed the towel in the stream, filled some water in a pot and returned home. She gave the towel to her husband waiting in the *verandah*. Then she anxiously rushed and sought the man inside the earthen vessel which was kept under the storage platform. Assured that he must be inside, she called out, "Stay there," and came out onto the *verandah*.

Her husband summoned his servant and the *Domb* and said to them, "Go to the village and fetch my father-in-law, my brother-in-law, my mother-in-law and two older men." His *Domb* and the servant went to the village of the rich man's father-in-law and brought along his father-in-law, brother-in-law, mother-in-law and two villagers. They all came to the rich man's house. His father-in-law and brother-in-law asked their son-in-law, "Why have you called us?" The rich man replied, "Please be seated." He then ordered his servant, "Go and bring the panchayat members, the village guard, and the other people of our village." His servant called all of them. They all assembled at the rich man's house and enquired of the rich man, "Why have you called us?"

The rich man explained, "Look, my friends! My father brought a woman, the daughter of this man, my father-in-law, and married her to me. However, she is in love with a rich man from up the street; my wife and her paramour kill hens and ducks, feast on them and make love. I have called her parents, her elder brother and two older men from her village to declare that I wish to divorce her. From today onwards my wife cannot live in my house. She may go back with her parents." The villagers sympathised with him, "You work hard on the farm and give her food. Your wife should prepare food for you. Instead, you cook food and serve her. You should leave her." Then the rich man held his wife by her arm and said to her, "You will not stay in my house from today." With these words he divorced her and threw her out of the house.

The parents-in-law and brother-in-law of the rich man from down the street said to him, "We gave you our daughter in marriage. Why should she become involved with someone else? She cannot return to our house. She has brought shame upon us. People will laugh at us and say that our daughter has had illicit relations with an outsider. We will give you another of our daughter in marriage. She is a good woman. Let this woman whom you have divorced go away to wherever she wants." The rich man objected to this, "This woman had an extra-marital relation with another man. Your other daughter may also establish illicit relations with some other man. Therefore, I do not want your other daughter." Then his brother-in-law and parents-in-law assured him, "Our other daughter is not like this woman. She is a good woman. Moreover, we will tell her that she should not conduct herself so. Please agree to marry our other daughter."

On the persuasion of his parents-in-law, the rich man accepted their proposal and agreed to marry their younger daughter. The father-in-law said to his elder daughter, "Go away to any place that you want but do not come to our house." The unfaithful wife thought that the up street rich man was still alive. She did not yet know that her husband had scorched him to death. She said to her husband, "I will carry the earthen vessel with me." So she carried the earthen vessel and left the house. After a while she lay down the vessel under a tree. She took off the lid and peeked inside. Her paramour was stuffed inside, dead.

Thinking that he was alive, the woman called out to him, "Come out!" But he could have come out if only he was alive. However, he had been dead for a long time. She held him by his arm and pulled him. Only then did she realise that her paramour was dead. She began to weep and roll on the ground yelling, "Oh lord! The rich man is dead. With whom will I live now? My husband has left me and this man is now dead." So she went to her parents' house.

Her parents blamed her, "We had given you in marriage to the rich man after ensuring that you have the best of everything. But you did not realise that you had the best of life. You had an illicit affair with another man. Both of you cooked hens, ducks, rice and meat; you ate and made love together. So your husband left you. He has accepted our younger daughter as his wife. Our younger daughter and the rich man will live together happily. You may stay here." Without her husband, the woman lived a destitute life in her parents' house. Her mistake haunted her for the rest of her life.

hamdi-bandu kata

piṇḍapadar rukan masun. ta:mga:ṛhi ruṇḍel mani. huṇḍizuba rukan masun. evanka rukan ta:mzi masun. huṇḍizubanan a:r piṇḍapadarnan paṭkaha:baha:tir. e: piṇḍapadarnan huṇḍizubananka “iṇka hasamasi hamdi?” isun. e: huṇḍizubanan “a:vu hamdi ra:mpu:r hasa masu” isun. e: piṇḍapadarnan isun “va: hamdi kuhduhuta” eda:k huṇḍizubanan va:tun. rikar kuhtir. e: huṇḍizubanan piṇḍaparnanka isun “hamdi! ni:mga:ṛhika na:mzika hi:digi?” inze isun. eda:k e: piṇḍapadarnan “na:mga:ṛhika ni:mzika hi:da” isun. a:re rikar e: na:nziṇ ba:ṭita hasir. rikar kaliṇ usir. hamdi gehpaha:tir a:re ilkeṇa halbatir.

a:re huṇḍizubanan piṇḍapadarnan ga:ṛhika ta:mzika taka hi:tun. e: piṇḍapadarnan ta:mga:ṛhika hi:tun. a:r evan ga:ṛhi, evan ta:mzi rikahiṇ masiṇ, tisiṇ. e: huṇḍizubanan a:r piṇḍapadarnan rikar hamdiṇ dinapati kaliṇ unbaha masir. e: piṇḍapadarnan va:ndi ba:ṭita a:r e: huṇḍizubananme va:ndi ba:ṭita. evar rikar e:kdam harda:z manbatir.

dine:k rukan pene na:ṭanan ivarka ‘a:ne inah ki’ inze bisa:r kitun. evan e: hu:ṇḍizuba hasun. “a:re e: piṇḍapadarnan mi: hamdi, ha:tun” inze hakri kitun. a:re hu:ṇḍizuba na:lek piṇḍapadar hasun. evanka me “mi: hamdi, huṇḍizubanan, ha:tun” inze hakri kitun. eda:k ‘oho! ma: hamdi ha:tun. inar na:lek kaliṇ unbata’ inze piṇḍapadarnan gu:nan kitun. e: huṇḍizubanan me ‘inar na:le:k kaliṇ unbata’ inze gu:nan kitun.

dine:k e: piṇḍapadarnan ‘ba:ṭita kaliṇ unga’ inze hanunba. e: huṇḍizubananme ‘ba:ṭita kaliṇ unga’ inze hanunba. peneta paṭka:baha:tir. huṇḍizubanan isun gi ‘ma: hamdi ha:tune, ma: hamdi mahṇi idi’ inze ‘evan ma: hamdi mahṇi pamdan’ inze e: huṇḍizuba huntun. e: piṇḍapadarnanme huṇḍizubananka huṭtun a:re ‘aba:ri, ma: hamditu ha:tune, de:d ma: hamdi mahṇi va:ndba’ inze evan piṇḍapadar huntun. huṇḍizubanan hasun a:re ‘ma: hamdi mahṇi pe:ytatta:y’ inze inza ṛi:katun. piṇḍapadarnan ta:hamdime ‘ma: hamdi mahṇi pe:ytattay’ inze evan me inza ṛi:katun.

dine:k dahra a:yi. e: piṇḍapadarnan ta:hamdime dahra huṛga va:tun. huṇḍizubananme dahra huṛga va:tun. a:re dahra baṭata rikar huṛkaha:tir. e: piṇḍapadarnan huṇḍizubananka isun “hamdi! i:n ha:ti kāy, inahkizi zi:bon a:ti”? e: huṇḍizubananme isun “i:n ha:ti kāy hamdi. inaha:ze zi:bon a:ti”? eda:k evan isun “a:n ha:ta la:vu” . niṅka ha:tune inze a:n gu:nan kiba. a:r evanme isun “niṅka ha:tune inze a:n me gu:nan kiba”.

eda:k “niṅ inan vetsatun hamdi ha:tune inze” huṇḍizubanan venbatun. e: piṇḍapadarnan venbatun” niṅ inar veska va:tir hamdi! ha:tune inze”? “a:vu, hamdi! naṅka e: kulu vetsatun”. a:r e: hamdime isun “naṅkame e: kulu vetsatun” “sala! hakri kidatun. za: kaliṇ unzuhi a:r ṭrakkaduhu” inze be:ruṇ kitir. a:re ba:ṭita kaliṇ ungatir. a:re e: kulubake hasir a:r a:rtir. “e: kulu:! va:mṛe:” inida:k e: kulu “inaṇḍi re:! aba ha:y” inze va:tun.

“kulu:” “inaṇḍi”? inakide:k naṅka mi: hamdi ha:tun inze hakri kitti? evanme isun “naṅka mi: hamdi ha:tun inze inakide:k hakri kitti?” “a:vūre:! aba ha:y, dinapati kaliṇ unbaha masir, eda:k hakri kittu”. edak evar rikar “sala! mi:ba don unbahmasuṇ gi? ma: donhina unbahamasuṇ. i:n ṭa:kaṇ hi:baha mansi gi?” inze rikar evanka ṭrakhe tuhtir. a:re ta:nza ta:hamdi hasun a:re e: hamdi ta:nza hasun.

Two Relatives

There lived a man in Pindapadar. He had a daughter. There lived another man in Hundijuba. He had a son. The man from Pindapadar and the man from Hundijuba met each other on the way. The man from Pindapadar asked the man from Hundijuba, "Where are you going?" The man from Hundijuba replied, "I am going to Rampur." The Pindapadar man said, "Come, let us sit down." Both of them sat down. The Hundijuba man asked the Pindapadar man, "Relative! Will you give your daughter in marriage to my son?" The Pindapadar man replied, "Yes, I will give my daughter in marriage to your son." They both went to a liquor shop. Both of them drank liquor. They became *hamdin* and solemnised the agreement and returned to their respective houses.

The Hundijuba man brought the daughter of the Pindapadar man and married her to his son. The Pindapadar man's daughter and the Hundijuba man's son both lived happily. Everyday, the Hundijuba man and the Pindapadar man drank liquor together. A neighbour got jealous of them and decided to separate them. He went to the Hundijuba village and lied to the Hundijuba man, "The Pindapadar man, your *hamdin* relative in marriage, has died." The neighbour then went to the Pindapadar man and said, "Your relative, the Hundijuba man is dead." On hearing the news, the Pindapadar man began to grieve, "My relative by marriage has died, with whom shall I drink liquor now?" The Hundijuba man also lamented, "With whom shall I enjoy my liquor now?"

One day, the Pindapadar man went to the liquor shop. The Hundijuba man too went to the same shop. They met each other on the way. The Hundijuba man thought that the other man was a ghost and feeling frightened ran back to his

village. The Pindapadar man also saw the Hundijuba man and thought, "Oh! My relative is dead; this must be his ghost." Thinking thus, he ran away to Pindapadar. Both men went home and wept.

Then arrived the Dassehra festival. The Pindapadar man went to watch the Dassehra celebrations. The Hundijuba man also went to watch the Dassehra celebrations. When the two relatives saw each other, the Pindapadar man asked the Hundijuba man, "You had died, how have you become alive?" The Hundijuba man also enquired, "You too had died, how come you are alive?"

The Hundijuba man asked, "Who told you that I am dead?" The Pindapadar man in turn, questioned, "Who said to you that I am dead?" The Hundijuba man replied, "Kulu told me that you had passed away." The Pindapadar relative said, "The same Kulu told me that you have died. The idiot has cheated us. Come, let us drink liquor and beat up the fellow." So they went and drank liquor at the liquor shop. Then they went to Kulu's house and called out to him. Kulu came out saying, "What is it, dear folks?"

Both of them questioned him, "Kulu, why did you lie to both of us saying that the other is dead?" Kulu replied, "My friends! You used to enjoy drinking liquor together everyday. I felt jealous of your friendship and so I deceived you." The Pindapadar man and the Hundijuba man scolded him, "You wretched fellow, did we drink using your father's money? Isn't it our own money that we spent for drinking? Did you give us the money to buy our drinks?" Saying so, they beat Kulu and went back to their homes.

Human and Animal Encounters

ba:nza buṛa - buḍya kata

ru na:ṭa buṛa - buḍya masiṇ. evahiṇka hi:mṇaṇ la:vatiṇde. ba:nzaṇ e:vahiṇ ru ne:l ṭu:ṇtiṇ. e:ba kaṭiṇ metiṇ, ka:ṇ metiṇ. ka:ṇ metida:k ne:ytiṇ, dala:tiṇ, a:r a:ktiṇ. a:gida:k buṛa buḍya dinapati za:gra manbatiṇ.

dine:k ma:ṇgehe ka:ṇ tingade:k ta: hi:mṇa na:lek ne:ta hali. buṛa ne:ta masun. buḍya na:ṭa mani. ma:ṇgehe ka:ṇ tinzek buṛa ne:lguṛa ḍakita hali. eda:k buṛa ma:ṇgeheka huṛtun a:re ‘buṛa ma:ṇgehe va:yi’ inze ne:lguṛa na:lek zetun ha:tkitun. eda:k ma:ṇgehe buṛaka huṛi a:re ‘pa:gdanun’ inze ranta huni. ta:hi:mṇa hunte:k aḍva:y. hi:mṇaka buṛa huṛtun. ‘abari ma:ṇgehe hi:mṇa’ inze hi:mṇaka ahtun. a:re kulena:lek ḍu:ṭrata gehtun. ne:lguṛa bitra u:tun. buḍya esaṇ va:nde inze evan peneṇ huṛtun.

buḍya ilna:lek ne:ta hali, buṛa ne:lguṛata hali. eda:k buṛa isun gi “buḍya a:ne ma:ṇgehe hi:mṇa ruṇḍi ahtamani” inze buḍyaka vesun. vesida:k buḍya “emdihe buṛa”, inze buṛaka venbay. buṛa ne:lguṛa bitra buḍyaka a:rtun a:re ma:ṇgehe hi:mṇa tu:stun. eda:k buḍya harda:yi. buṛaka “inahkize ahti buṛa” inze venbay.

eda:k buṛa vesun “a:ne ne:lguṛa bitra masu. ma:ṇgehe ta:ya a:r hi:mṇa kize ka:ṇ tinzek ne:lguṛa ḍakita va:tiṇ. eda:k a:ne ma:ṇgeheka huṛtu a:re a:n zetu. ha:tkitu. eda:k ma:ṇgehe ranta huni. hi:mṇa huntek aḍvay a:re gusaṇ taṇanta pagi:dimani. eda:k ma:ṇgehe hi:mṇaka a:ne ahtu. a:re ḍu:ṭrata kule gehtu a:re ne:lguṛa bitra tatu. a:re niṇka peneṇ huṛdatu”.

eda:k buɖya buɾaka venbay “ma:ŋgehe hi:mɲa inah ki:duhu?” inze buɾaka ini. eda:k buɾa “ma:ŋgehe hi:mɲaka pohikiduhu” inze buɖyaka isun. eda:k buɖya harda:yi. “beleke hi:mɲa la:vi ve:ɾa hi:mɲaka leke pohikiduhu”. eda:k buɾame harda:tun. buɾa buɖya ma:ŋgehe hi:mɲa pohikitiŋ. ma:ŋgehe hi:mɲaka na:ta u:tiŋ a:r ru ha:ɾa ruhihi:tiŋ. e: ha:ɾata ma:ŋgehe hi:mɲa na:na:ŋ huskaha mani ve:ɾa na:ta bula:z mani.

e: ma:ŋgeheka na:tanar huɾtir a:re buɾa buɖyaka venbatir “buɾa buɖya, i:me iŋkani ma:ŋgehe pa:ka:ti:r?” eda:k buɾa buɖya vesinze “ma: ka:ŋ ne:ta ta:ya ka:ŋ tinga va:ydika a:me pe:ytuŋ. eda:k ma:ŋgehe hi:mɲaka ta:ya pihi a:r ranta huni. eda:k ma:ŋgehe hi:mɲa gusaŋ taɲanta pagi:di mani. a:ne huɾtu a:re ahtu. a:re ne:lgurata tatu”. eda:k na:tanar “i: buɾa inah kize ma:ŋgehe hi:mɲa ahte:k a:tuŋ” inze be:ruŋ kitir. a:re na:tanar ta:me ta:nza hasir.

eda:k buɾa-buɖya ma:ŋgeheka pã:s barhe ki so barhe pohikitiŋ. eda:k ma:ŋgehe da:ti a:yi. e: ma:ŋgehe pa:tibitra dine:k bula:kay. bula:kayda:k e: pa:tinar “buɾ(a)a:d ma:ŋgehe bula:ka va:ydi mande huɾgava:de” inze a:rpa:ti:r. eda:k pa:ti:ni kaɖder, a:ske, aɳdraŋ, ga:rehiŋ kize ma:ŋgeheka huɾtiŋ. ayahiŋ huɾtiŋ. aba:r huɾtir. a:re “buɾa:d ma:ŋgeheka pa:yduhu gi?” inze eva:r be:ruŋ kitir. eda:k ayahiŋ “de: buɾa esek daka:l a:z ma:ŋgehe hi:mɲa tatun a:r puhikitun. hi:mɲaka huɾke:l puhikinunba. buɾa muɖɖanun, ɾaktanun, ku:ya:d, pa:gva:d” inze ayahiŋ isiŋ.

eda:k abar “ma:ŋgehe pa:gduhu a:r ma: pa:tinataha vizataha sama:n kize ba:ɬikize tinzuhu. buɾa muɖgava:tihi, ‘ma:ŋgehe inakide:k pa:k:ti:r’ inze buɾa ingava:tihi, a:me buɾaka muɖɖe, ɾakhe, a:m huɾta la:vun mi: ma:ŋgehe iŋkiŋka hali. a:re i:me ma:ŋkahe ninda kiddiba inze pe:yduhu”. inze abar isir. a:re ma:ŋgeheka pa:k:ti:r a:re de:pa:ti:r a:re sama:n kize pa:tinar ba:ti kize ru ru ba:ta leke ilkeɲa u:batir. a:re vanze tinbatir.

ma:ŋgehe ahti buɾa buɖyaka venbatun “buɖya, ne:nz ma:ŋgehe iŋka hali, va:vayde” inze buɖyaka isun. “aba:ri,

in̄kaza:n̄a ma: pohikini ma:n̄gehe hali” inze buṛa-buḍya pa:ṭita dahkade:k hasiṇ. ba:ṛke ba:ṛke dahe bula:n̄iṇba. rukan kaḍde ba:ṛta ki:z masun. pa:ḍeṇ gudliṇ zu:khe ki:z masun. e: buṛa buḍyaka e: kaḍde “in̄ka hanziba dadi? inaṇḍi dahtiba a:zi”? inze venbatun. eda:k buṛa “a:vu na:ti, ma: ma:n̄gehe da:n̄gi gi in̄ka hali. eda:k a:me dahe bula:duṇba”. eda:k e: kaḍde vesun gi “mi: ma:n̄geheka pa:ṭinar abar ‘buṛa ma:n̄geheka pa:gduhu’ inze ma: pa:ṭi mi: ma:n̄geheka pa:ktir. a:r de:patir a:r ba:ṭikitiṛ. ilkeṇa ru ru ba:ṭa leke u:batir. vanzeme tinbatuṇ”.

eda:k buṛa buḍya ṛi:z, ṛize pa:ṭibitra hasiṇ a:re pa:ṭini ayahiṇka, abarka muḍgatiṇ. “ma: ma:n̄gehe i:me inakide:k pa:gze tisir? maṇka bapre pa:gze tinza:dma. ma: ma:n̄gehe hi:m̄ṇaka, hi:m̄ṇa leke puhi kize masuṇ. hi:m̄ṇa – va:kṛa la:vanataṇ. hi:m̄ṇaka leke huṛze masuṇ. e: ma:n̄gehe hi:m̄ṇaka i:me pa:gze tisir. hatya, bisa, miṇka re:dake, lagdake” inze buṛa buḍya pa:ṭinarka muṭṭiṇ. eda:k pa:ṭinar, pa:ṭinahīṇ buṛa-buḍya ḍakita hasiṇ. a:re ayahiṇ isiṇ ze “a:me ku:yad inze ba:n̄gay kituṇ, e:ba:me evar ba:n̄ga:vatiṛ. buṛa-buḍya muḍga va:tihi a:mme muḍḍuṇde inze inbatir. a:re mi: ma:n̄gehe pa:ktir a:re de:patir. ba:ṭikitiṛ, a:re ilkeṇa ru ba:ṭa leke tapa:tiṛ. eda:k a:me vansuṇ a:r tisuṇ”.

eda:k buṛa-buḍya ṛi:z ṛi:ze, e: abarka muṭṭiṇ. eda:k e: abar buṛa - buḍyaka muḍḍe, ṭrakhe buṛa inza buṛa buḍyaka pe:yeze iḍgatiṛ. “a:re viṇge buṛa buḍyater muḍga va:tihi miṇka pa:gḍaduṇ” inze buṛa buḍyaka isir. eda:k buṛa buḍya isiṇ gi “ese:k daka:la:z ma:n̄gehe hi:m̄ṇa ahe tatuṇ a:re puhikituṇ?. a:m pa:gze tinvatuṇ. i:me ma:n̄geheka pa:gze tisir a:re maṇka ‘ṭraktaduṇ, pa:gḍaduṇ’, inze isir a:r ḍaray kidirba, a:r paṇḍra kittir. tina:d, ma:pru dorom mande. ma: dorme ma:n̄gehe u:n̄ tisi:r a:r maṇka paṇḍra kittir”.

The Childless Couple

There lived an old man and an old woman in a certain village. They had no children. One day they cleared a piece of land in the forest for cultivation. They sowed wild beans and red gram. The seeds sprouted, grew into plants and bore fruits. The old man and the old woman kept a watch on the crops everyday.

One day a sambar, along with its young one, entered the field to graze upon the red gram. The old man was in the field. The old woman was in the village. When the old man saw the sambar he came out of his shed. He shouted at the sambar to chase it away. The sambar saw the old man and sensing danger, fled into the forest. The young one of the sambar was unable to run away. The old man saw the young sambar and caught it. He tied a rope around its neck and dragged it into his hut. He then waited for his wife to come to the field.

The old woman went to the field from their home in the village and approached the farm shed. The old man exclaimed, "Old lady! Look, I have caught the young one of a sambar." The old woman said, "Let me see it." The old man took the old woman inside the shed and showed her the young sambar. The old woman was extremely pleased to see the sambar. She asked her husband, "How did you catch the sambar, old man?"

The old man narrated the story, "I was inside the hut when a sambar and her young one came to eat the red gram in the field. I saw the sambar and came out of the hut. I tried to chase them away. The mother sambar ran away into the forest. But her young one was not able to get away and hid itself in the bushes. Thus, I was able to catch the young

sambar. I tied a rope around its neck and brought it inside the hut.”

The old woman asked the old man, “What will we do with the young one of the sambar?” The old man suggested, “We can adopt the young sambar.” The old woman was pleased at the proposition and said, “Since we have no children we will rear it as our own child.” The old man too was pleased at the thought. And so the old couple decided to bring up the young sambar. They brought the young one to the village and built a shed for it. The young sambar slept in the shed at night. During the day it would wander in the village.

The villagers saw the sambar kid and asked the old couple, “Where did you get this sambar from?” The old man replied, “It’s mother had come to our field to eat red gram. As I was chasing them away the mother sambar ran away into the forest, leaving her young one behind. The young sambar hid itself in the bushes. I happened to see it and brought it home.” The villagers ridiculed him, “How can this old man catch the young one of a sambar?” Then the villagers dispersed and went back to their homes.

The old man and woman looked after the sambar well for five to six years. The sambar grew up. One day, the sambar went walking on the streets of the village. All the people in the village gathered to see the sambar, “The old man’s sambar has come to roam around in the streets. Come and have a look at it.” All the women saw the sambar. All the men also saw the sambar. And then the men conspired, “Shall we kill the old man’s sambar?” The women objected, “Such trouble have the old man and woman taken to bring up the young sambar! They look after it like their own child. The old man will be very angry with us and will beat us, so do not commit such a heinous deed. Please do not kill the sambar.”

But the men insisted, "We will slaughter the sambar and distribute its meat equally among the people of our street. We will all get to eat it. If the old man comes to quarrel with us, we will beat him and chase him away by saying that we have not seen his sambar. How do we know where it has gone? We will ask him if he is accusing us of stealing his sambar!" Then they got together and killed the sambar, cut it into pieces and distributed its meat equally among all the people of the street. They took the meat home, cooked and ate it.

When the sambar did not return home, the old man asked his wife, "Old lady! Where has our sambar gone today? It has not returned home yet." Worried, the old couple went out to look for the sambar. They looked for the sambar in each and every corner. A boy, playing with pebbles in a garden, saw the couple. He asked them, "Where are you going, grandfather? What are you looking for, grandmother?" The old man replied, "Grandson! Our sambar has either hidden itself somewhere or it has wandered away to some other place. We are looking for our sambar." The boy said to them, "The men of our street killed your sambar. They cut it into pieces and distributed its meat. They each took a share away, cooked the meat and ate it all."

The old man and woman rushed to the street, weeping and shouting at the men and women of the village, "Why did you kill and eat our sambar? You might as well have killed and eaten us. We brought up the sambar just like our own child. We are childless. We brought it up like a child. You killed and ate such a young one. This is murder. Let poison, disgrace and bad times befall all of you." The women came and said to the old couple, "We tried to prevent our men from killing the sambar but they did not heed our advice. The men said that if you come to admonish them they will reproach

you back. So they killed your sambar and cut it into pieces. They gave each family a share of its meat which we all cooked and ate.”

The old man and woman kept crying. The men scolded and beat the old couple, chased them and dragged them back to their home. The men threatened them saying, “You are old people. If ever you come admonishing us again we will kill you.” The old couple lamented, “How much trouble did we take to bring and rear the young sambar! We did not ever kill and eat the sambar. You killed and ate our sambar and moreover, you now threaten to kill us. Alright, let god’s justice prevail. He gave us the sambar once. He will be good to us once more.”

ma:zan buṛa a:r ta:mzi kata

ru na:ta rukan ma:zan masun. evan ga:tu ma:zan. evan ta:mzi:r sa:tzaṇ, ta: kuṛiya:liṇ sa:tzaṇ. sa:tzaṇka ilke binne binne kitun, arne ba:ṭikize hi:tun. dine:k ma:zan va:ṇi ma:zan na:lek be:ruṇ ki:tiṇ. “ma: ku:li, te:le, kuhṛa, ka:ṇe, biriṇ, a:rke, ku:yaṇ ba:ṭikize hi:du” inze rikahiṇ be:ruṇ kitiṇ.

dine:k ma:zan buṛa na:ta:ni daliṇ haruṇka a:rtun a:re vesun gi. “a:ne na:ta:ni ma:zanta masu. na:mzi:r sa:tzaṇ pa:ntu. evarka kuṛiyaliṇ taka hi:tu” inze na:tanarka vessun. na:tanar isir gi “i:ntu ma:zan a:ti. ni:mzi:r sa:tzaṇ pa:nti. ni:mzi:rka ḍokri taka hi:ti. binne binne ilke ruhpa hiya” eda:k ma:zan buṛa binne binne ilke ruhpa hi:tun. za:r ba:ta za:r arne ba:ṭiki:zi hi:tun. buṛa buḍya ru kuriyata masiṇ. ta:mzi:r ekṭekṭa arne kitir, kamay kitir, sa:la:tir.

duy ti:n barhe hanzele, sozaṇ ta:mzi:r ma:za:n a:tir. rukan ta:mzi dalikatan haki a:tun. haki a:dele ta:mzika ta:ba isun gi “i:ne inakidek haki a:ti? soza:ṇ na:mzi:r ma:zan a:tir”. ta:mzi isun gi “naṇtu kapa:l la:vu, eda:k a:ne hakia:tu”. eda:k ta:ba isun “beze:k kamay kiya. ebu:ṭ ma:zan a:di”. eda:k ta:mzi dalikatan na:la ve:ṛa kama kitun. e:bame evan ma:zan a:vatun. a:re ta:bata:ka ta:mzi hasun. “aba ha:y! a:ntu dalikatata. ivartu harukatar. evar inahkiz ma:zan a:tir? a:ne dalikatata inakide:k ma:zan a:vatu”? eda:k ta:ba isun gi “niṇtu kapa:l la:vu buḍa ha:y! a:ne ina kida?” ta:ba eleg isun a:r inza hasun.

na:naŋ buɾa buɾya be:ruŋ kitiŋ gi. buɾa isun gi
 “buɾya! huɾama, a:ne i:ne esek ma:zan a:tuhu, satza:ŋ
 na:mzi:r pa:ntuhu, sa:tza:ŋ kuɾiyaliŋka taka hi:tuhu.
 binne binne ilke ruhpa hi:tuhu. arne, ɬa:kaŋ, ku:ɬiŋ,
 kuɬruŋ, u:deŋ, me:ndaŋ sama:n kize sa:tza:ŋ viza:rka
 ba:ɬikize hi:tuhu. dalikatan na:mzihe haki a:tun.
 harukatar sozaŋ na:mzi:r ma:za:n a:tir. idi inaha kiduhu.
 esek kamakitihime ma:zan a:vunba. na:na-ve:ɾa kama
 ki:nunba a:re gulgula:ze haki hunznunba”.

ida:k buɾya ini gi “a:vu buɾa! dali na:mzihe ese:k
 glgula:nunba? evanka ɾukehe ɬa:kaŋ ru kumɬeta sarsara
 vahiŋ ve:nzeme, kumɬe bi:tra ɬa:kaŋ pu:deme evanka
 hi:ka”. dalikatan ta:mzika buɾa kumɬe bitrakize ɬa:kaŋ
 hi:katon. ta:mzika buɾa vesvatunde kumɬe bitre ɬa:kaŋ
 maniŋ inze, ta:mzi:r sozaŋ paŋɬratik. “sa:t zaŋka sama:n
 ba:g kize hi:ti inze. a:r i:n inakidek ni: dalikatan ni:mzika
 ɬa:kaŋ hi:diba” inze muɬɬanir, paŋɬratik ta:mzika
 vesvatunde.

eda:k ta:mzi ne:ta hasa masun a:r va:tun. ta: va:ɾika
 venbatun gi “idi iŋkani kumɬe?” ta: va:ɾi vessize “ma:
 putlen, mi:ba ‘i: kumɬe vanze tina:d’ inze hi:ka va:tun”.
 eda:k ta:ɬukra “vari kumɬe kussa inah kize tinzuhu. i:
 kumɬe mi: he:zunar inza i:n hi:ka. te:leŋ aɬe:k gi, ku:liŋ
 aɬe:k hi:tihi uheme vanze tinzuhu. vari kumɬe vanze
 tissihi pu:ɬa panza:vu”. e: kumɬe bitra ɬa:kaŋ maniŋ inze
 evan punvatun. ede:l kumɬe ta: he:zunar inza hi:kayida:k
 te:leŋ aɬe:k, ku:liŋ aɬe:k ta: va:ɾika ta:he:zun hi:tun.
 ku:liŋ a:r te:leŋ tayi, uhi, a:r vanzi. ta: va:ɾi, ta: ɬukra
 kize tisiŋ. ta: pare ta:ba pusun kumɬe ta: he:zunar inza
 hi:katiŋ inze. evan oho: inze gu:nankitun i: ɬa:kaŋ ka:gze
 tinvanda:ŋ ma:zaniŋ inzahe, ʼbezekhe ma:zan a:yaken’
 inze, hi:katiŋ. taŋkatu kapa:l la:vu. na:mzi dalikatan
 hakitik ha:nunde inze ta:ba buɾa gu:nan kize ha:tun.

buɾa ha:dele buɾya “na:mzi dalikatanka i:me inakidek
 la:y-ku:ɾ hi:virba” inze sozaŋ ta:mzi:rka sozaŋ ta:
 kuɾiyaliŋka muɬi(y). eda:k ta:mzi:r, e: ma:zaniŋ, ta:
 kuɾiyaliŋ sozaŋ, ta:mzi:r soza:ŋ kize ta:ya buɾyaka
 “sa:tzaŋakatu sama:n ba:g kize ba:ɬi kize hi:tti. a:re

maṅka agda hi:datigi? a:m inakide:k la:y-ku:r
dalikatanka haki a:ti ba:tane hi:duṅ? a:me la:y – ku:r
hi:vuṅ” inze ta:yaka isir, ta: kuṛiyaliṅ isiṅ.

inida:k buḍya ri:z ri:z ta:mzi dalikatan bake hali.
ta:mzika vessi “la:y-ku:r hiyad inze a:ne na:mzi:r soza:ṅ
ma:zaniṅka, kuṛiyaliṅka muḍgatu. muḍgayida:k eva:r,
e:vahiṅ ‘sa:t zaṅaka sama:n kitu a:r viza arne ba:ti kize
hi:ti a:r maṅkahe agda hi:datigi? a:re a:me ku:r-la:y
hi:duṅ inze inbatir. la:y-ku:r hiyad buḍḍa’ i:me ma:zan
a:ta manzi:r eda:khina miṅka la:y-ku:r haki ma:nayka
hiya:d inze inzaba, eda:k a:me la:y-ku:r hi:vuṅ inze
muḍḍatir. eda:k niṅka veska va:tu”. eda:k ta:mzi isun gi
“aya! a:ne iṅkame e:npaha tingade. i:ba haki haki
manzek aḍvu” inze ta:yaka ta:mzi isun. eda:k ta:ya
‘iṅkiṅka e:npaha tinganunde’ inze gu:na:n kize ta:ya
buḍya ha:yi.

eda:k ta:mzi e:npaha tingade:k e: ra:zi halze masun.
peneta ehki ki. eda:k ru ba:tata kuvi ruṅḍ mani. e: kuvita
burka e:y ungade:k hali a:r kuvini e:yka e:rikiz huṛi.
huṛida:k e:y bi:tra burka ri:ge ḍi:ha:yi. e:y ungati burka
ri:geka huṛi a:re de:dme burka inze ‘kapi’ inze kuvi bitra
ḍe:mze tuhi a:re puḍuṅ-paḍaṅ inze dumde:k aḍvandaṅ i:
bitrane burka mani. haki ma:nay e:npatinganan ‘kuvita
e:yu uni’ inze hasun. ‘e:yu uni’ inze e:ri kitun. eda:k e:
burkaka huṛtun.

e: burka ma:nayka huṛi. evanka aku ini, “va: va:
heṇḍek naṅk u:nda.” eda:k eva:n isungi “naṅka ehki
kidanba, haki kidanba. a:ne undade:k aḍḍavu”. “naṅka
rusita kize u:ndatihi niṅka daliṭi ma:ṅgehe ruṅḍ ahi
hi:da. ebuṭik i:ne ma:ṅgehe u:ṅ tinzeme panzi, aḍva:ydi,
mi:nza u:di”. eda:k evan “niṅka inah kize esek
ḍeṅganatika a:ne u:nda”. eda:k burka ini gi “paha:r ha:y
ruṅḍi lama:ti kade ta, a:re kuvita metta. a:ne ha:ytiḱ
ahtihi i:ne u:nda”.

inida:k e:npatinbanan paha:r ha:y ruṅḍ kade takatun.
kuvita pu:tun. eda:k burka ha:yta ahi. evan kuletik
ahtun a:re u:ntun. u:ndita:k burka ḍeṅgata zeta:y.
zeta:yda:k enpatinbanan “niṅkatu a:n u:ndatu a:r naṅka

ma:ŋgehe ahi hi:da". eda:k burka ini "ranta za:, niŋka ma:ŋgehe ahi hi:da". burka a:r e:npatinbanan kize ranta hasiŋ. halida:k burka ini gi "niŋka ma:ŋgehe ahi hi:da inakide:k?" inze evanka venbay. eda:k evan vesun gi "naŋkato ehki kidanba, haki kidanba" inze evan burkaka isun. eda:k burka "naŋkame haki kidanba, a:ne niŋka tinza".

eda:k e:npatinbanan "i:ntu kuvi bitra re:ta masi. a:n e:y unga va:nata niŋka huɽdatu a:r levta:tu. eda:k i:ne naŋka a:rtati. naŋka heɽde:k ve:nza inze i:n insi. eda:k a:ne ehki kidanba, haki kidanba inze vessatu. niŋka ma:ŋgehe ruɽɽ ahihi:da, ebu:ti:k panza panza tinzi a:re aɽva:ydi, inza u:di inze i:ne vessati eda:k a:ne paha:r ha:y ruɽɽi kattu a:re niŋka kuvi bitranatika u:ndatu. niŋka a:n esek dorom kittu. naŋka i:ne tinza gi". burka ini "niŋka a:ne tinza".

eda:k evan isun "naŋka i:ne inakidek tinza?" burka ini "u: ku:ɽika venbakaduhu". e: buɽa ku:ɽika rukan ru:tun a:re ta:ŋgde:k aɽva:yda:k pihun a:r hasun. buɽa ku:ɽi ranɽakita hara a:zimani. e: ku:ɽika burka a:re enpahatinbanan kize venbakade:k hasiŋ. ku:ɽika rikar venbatin "ma: be:ruɽ vessa. inar zi:ta:nir ina:r a:ra:nir". ku:ɽi "inaɽɽi a:yi" inze venba:y.

evan vessun gi "i: burka kuvibitra re:di mani, a:ne ehki, hakitik e:yu unga inze halze masu. a:re kuvita e:ri kitu. burka huɽday a:r naŋka u:nda inze a:rtay. eda:k a:ne ehki, haki ki:danba inze vessu. eda:k burka inzay niŋka ru ma:ŋgehe ahi hi:da. ebu:ti:k panza panza tinze aɽɽa:ydi, inza u:di inze burka inzay. eda:k a:ne paha:r ha:y ruɽɽi kattu a:r kuvi bitra pu:tu. pu:ɽida:k ha:yta burka ahi. eda:k a:ne u:ntu. u:nde:k aɽɽida:k ranta a:rhuday a:r niŋka a:n tinza inze burka inzanba".

eda:k ku:ɽi burkaka ini gi "i:ne ivanka inahkize tinzi? niŋka ivan dorum kidatun". eda:k burka ini "naŋka haki kidanba. ti:n dinpete:k kuvi bitra masu a:r haki kidanba. ivanka a:n tini". eda:k ku:ɽi inigi e:npatinbananka "a:ne burkaka bu:zay kide:k aɽvu. burka niŋka tinza inzanba". eda:k evan "a:n dorum kitu. inakizi naŋka tinza:n?" eda:k

ku:di ini “a:n punvu, kulyaka venbaka. ma:naykame kisi bisva:s la:vu. naŋka na:lhi pu:sehme ba:ro baze pete:k ru:tun. a:r naŋka pihtatun a:r hasun. a:n niŋka vessade:k aḍḍavu”. eda:k burka a:re e:npatinbnan kulyata:ka hasiŋ. kulyaka venbatiŋ. “ma: be:ruŋ vessa”. e:npatinbanan vessun “burka kuvi bitra re:ydi mani. a:ne burkaka u:ntu. eda:k burka naŋka tinza inzanba. idi i:ne vessa”.

eda:k kulya ini burkaka “i:ne inakide:k tinzi ivanka? niŋkatu u:ndatun. i:ne tinva”. eda:k burka “naŋka haki kidanba, tini”. eda:k kulya ini “emnita:ka re:ta massi, zadde naŋka tu:ssad”. eda:k burka, kulya, e:npatinbanan – ti:nzaŋ kuvita hasiŋ.

kulya venbay burkaka “i:ne inaha:ze kuvita re:ti?” eda:k burka ilekize e:rikitu. bi:tra burka lektani ri:ge mani. kulya ini burkaka “e:ri kize huḡga va:” inida:k burka e:rikikay. e: kuvi bitra burka ri:ge ḍiha:yi. eda:k kulya “inah kize la:da:kati. ḍe:mze huḡa”. inida:k burka ḍe:mze tuhi kuvi bitra. eda:k burka dumdade:k aḍvayde.

burkaka kulya vessi gi “i:ne ivanka ma:ŋgehe ahi hi:da inze hakri ki:ti. eda:k niŋka kuvita puddatuŋ. kuvita pu:da:z mana”. eda:k burka “u:nda:d” ini. “nu:ka u:ndatu eda:k hakri ki:ti. niyā u:ndavunde, mana” inzihi kulya a:r e:npatinbanan isiŋ. kata naḍi.

The Rich Man and his Unfortunate Son

There once lived a rich man in a village. He had seven sons and seven daughters-in-law. One day the old man said to his wife, “We have distributed all our paddy, red grams, pulses, millet, *ragi*, black grams and maize among our children.” The old man called the old and young people of the village to his house and said to them, “I am a rich man of this village. I have seven sons. I got each of them a wife.” The villagers said, “You are a rich man. You have seven sons. You brought

wives for your sons. Now you should have separate houses built for them.” So the old man had separate houses built and gave them to his sons. He gave each of his sons an equal share of his property. The old man and his wife continued to live in their old hut. Their sons lived separately, worked hard, earned well and became self-sufficient.

Two or three years passed by. Six of the old man’s sons became rich but the eldest son turned out to be poor. His father questioned him, “How did you become poor? My other sons have become rich.” The son replied, “I am unlucky and so I have become poor.” His father advised him, “Work hard, only then will you become rich.” The eldest son worked day and night. But even then he could not become rich. So the eldest son went to his father and asked, “Father, I am your eldest son. The other brothers are younger than me. Yet, all the others have become rich. Why could I, your eldest one, not become rich like them?” The father replied, “You have no luck my boy. What can I do for you?”

That night the old man and his wife discussed their son’s problem. The old man said, “Look, old woman! How rich we are! We have seven sons. We brought seven daughters-in-law. We gave our sons separate houses and distributed our wealth, money, cows, buffaloes, goats and sheep, equally among them all. Six of our younger sons have become rich. But our eldest boy has remained poor. What can we do for him? Howsoever hard he works he is unable to become rich. He works day and night but yet he has to go to sleep on a hungry stomach. His is a pitiable condition.”

The old woman suggested, “How pathetic the life of our eldest son is! Let us give him some money without his coming to know of it. Get a pumpkin, take out the pulp, fill it with money and give it to him.” So the old man took a pumpkin with some money inside to the house of his eldest

son. He did not mention that there was money inside the pumpkin as he was afraid that his other sons would chide him for giving more money to their eldest brother.

At the time the eldest son had gone to work on the farm. When he returned home and saw the pumpkin, he asked his wife, "Where did this pumpkin come from?" His wife replied, "My father-in-law, your father, came and gave this pumpkin for us to eat." Her husband asked her, "How can we eat the pumpkin all by itself? You should give this pumpkin to your brothers-in-law. If they give us at least one measure of *ragi* maize or paddy in return, we will be able to pound, cook and eat it. If we cook and eat the pumpkin alone it will not fill our belly." So his wife gave away the pumpkin to her brother-in-law for which she got in return one measure of *ragi* maize and one measure of paddy. She brought home the maize and paddy and pounded and cooked them. The wife and husband had their meal together. When his father, the old man, came to know that his son and daughter-in-law had given away the pumpkin to their younger brother, he lamented, "Oh! Instead of using the money to buy food to eat, they gave the pumpkin to their rich brother, as if they wish the rich to get richer. Surely, my eldest son has no luck. He will die of hunger." Worried thus about his son the old man died soon after.

When the old man passed away, his wife asked all her rich sons and daughters-in-law, "Why do you not give rice and gruel to my eldest son?" All her sons and their wives replied to her in a single voice, "You distributed your property among all the seven sons equally. Have you ever given us anything more? So why should we give food to your eldest son? Should we give him food simply because he is hungry? We will not give him anything."

When they refused to help the old woman rushed to her eldest son wailing and weeping. She said to him, "I demanded of my six sons and their wives, all of who are rich, to give you rice and gruel. They told me that your father and I had distributed our entire property among all the seven brothers equally. We never gave more wealth to any of them. And yet we expect the other brothers to give you food and drink."

She added, "I pleaded with them, 'Look children! You are rich, so you should give food to the poor. Please be generous, I request you.' But they scolded me and refused to give you any food. I have come to tell you what has happened." The son said to his mother, "I will go away elsewhere and try to live by begging. I cannot live here in hunger." His mother began to worry about where he would go to beg for a living and thus died after a few days.

The eldest son set out for a distant place to beg for a living. On the way he felt thirsty. There was a well nearby. Unknown to him, a tiger had come to the well to drink water and had stood on its toes to peep into the well. There appeared the reflection of the tiger in the water. The tiger saw its own reflection and took it to be another tiger. Deciding to eat the other tiger it jumped into the well. But the tiger found itself alone in the well. Since the tiger was unable to climb the wall of the well, it had to keep swimming in the well water. At that moment, the beggar went to the well to drink water. He peeped into the well and saw the tiger.

The tiger saw a man. The tiger addressed him affectionately as grandfather and requested, "Come, come! Pull me out." The beggar replied, "I am feeling thirsty and hungry. I cannot pull you out of the well." The tiger pleaded, "If you pull me out with the help of a rope I will catch a

sambar and give it to you. Then you can take it home and eat the sambar to your heart's content." The beggar asked, "You have fallen so deep in the well, how can I pull you out?" The tiger suggested, "Cut a long wild creeper and slide it into the well. I will hang onto the creeper and you can pull me up."

The beggar cut a wild creeper and lowered it into the well. The tiger caught hold of the creeper. The beggar held the other end of the creeper and began to pull the creeper. Soon the tiger came out of the well. As soon as the tiger came out, the beggar said, "Now that I have pulled you out, get me a sambar." The tiger replied, "Let us go into the forest. There I will catch a sambar and give it to you." The tiger and the beggar went to a forest. On reaching the forest the tiger asked, "Why should I catch a sambar for you?" The beggar replied, "Because I am thirsty and hungry." The tiger said, "I am also hungry. So I will eat you."

The beggar began to argue, "You had jumped into the well. I went to the well to drink water. I saw you in the well and was about to go back. At that moment, you called out to me for help. You requested me to pull you out. Then I told you that I was thirsty and hungry. You promised that you will catch a sambar for me. You said that I could eat the sambar to my satisfaction and if I couldn't eat all of it, I could even take the sambar home. So I cut a creeper and pulled you out from inside the well. Did I not help you? And now you wish to eat me?" The tiger insisted, "Yes, I will eat you."

The beggar asked, "Why do you want to eat me?" There was an ox close by. The tiger said, "We will go and ask that ox for a judgement on our dispute." A man had used the ox for ploughing his field and when the ox became old and was unable to walk any longer, the man had left the ox in the forest. This same old ox was grazing in the jungle. The tiger

and the beggar approached the ox to settle their dispute. They both requested the ox, "Please listen to our dispute and tell us who is right and who is wrong." The ox asked, "What is the matter?"

The beggar narrated the tale, "This tiger had jumped into a well. I was hungry and thirsty and went to the well to drink some water. When I peeped into the well, the tiger saw me and requested me to pull him up the well. I told the tiger that I was hungry and thirsty. The tiger promised that if I pulled him out it would catch a sambar for me, and that I could eat it to my heart's content and even take its meat home. So I cut a wild creeper and lowered it into the well. The tiger held onto the creeper and I pulled the tiger out. The tiger then brought me into the forest and now it wants to eat me."

The ox asked the tiger, "Why do you want to eat him? He has helped you." The tiger replied, "I remained in the well for three days and now I am hungry. So I want to eat him." Then the ox said to the beggar, "I cannot convince the tiger. The tiger insists that it wants to eat you." The beggar said, "I have helped the tiger. Why should it eat me?" The ox reflected, "I don't know. Go and ask the fox. Human beings too are not always grateful. A farmer would tie me to the yoke every morning and used me to plough the fields until noon. He did so for many years. And now he has abandoned me and gone away. I am not competent to solve your dispute." Then the tiger and the beggar approached a fox. They said to the fox, "Please listen to our dispute." The beggar said, "This tiger had jumped into a well. I pulled the tiger out of the well. Now it threatens to eat me. Please give your verdict on this dispute."

The fox asked the tiger, "Why do you wish to eat him? He helped you to get out of the well. Please do not eat him." The

tiger insisted, "I am hungry, so I will eat him." Then the fox asked the tiger, "Where is the well that you had jumped into? Show me the place." The tiger, the fox and the beggar, all three of them went to the well.

The fox asked the tiger, "How did you fall in the well?" The tiger stood on its toes and peeped into the well. There came up the tiger's reflection in the water. Then the fox asked, "How did you jump into the well? Show me." The tiger jumped into the well and once again fell into the water.

The fox said to the tiger, "You deceived this man with the promise of hunting a sambar for him. Therefore we have thrown you back into the well. Now stay there." The tiger pleaded with them, "Please pull me out." But the beggar replied, "The last time I pulled you out, you deceived me. We will not drag you out again; you can stay where you are." So saying, the beggar and the fox went their way.

ma:zan bu:ra a:r ta:ku:riyaga:r kata

ru nã:y ru ma:zan masun. ta:mzi:r sa:t za:ñ. ta: ku:riyeliñ sa:t za:ñ masiñ. manzele, dinek e: bu:ra-bu:dy a be:ruñ kitiñ. “a:vu, bu:dy esekesek dane. i: dane inar ta:ka kapa:l mande. a:ne pa:nzi u:yi dihavari ta:ka” inze bu:ra bu:dyaka isun. eda:k bu:dy bu:raaka prey pa:rek, ta:kañ dah gu:ta kize hi:yi. hi:da:k bu:ra dihavari ta:ka ka:ri pi:kikatun. “dihava:ri” “inañdi”? “a:vu, nañka ru ka:ri pi:da. ma:nza esekesek dan mande. e: dan inar ta:ka kapa:l mande inze niñka a:ne ka:ri pi:kaka va:ta mani. ka:ri hendek pi:z hu:ra”.

inida:k dihavari “hã, pi:yi re:, ma:zan” isun a:r e:y mi:katun, kapra ru:tun, da:tu:ña kitun a:re va:tun. du:pni har:ti iske har:ti tatun. isketa du:pni dehtun. a:r he:sita prey kitun. a:r prey du:pni kindray kibatun a:re ka:ri pi:tun. ka:ri pi:dele, pi:tun, pi:tun, pi:tun, pi:tun. ro ulitikhe ka:ri re:yi. ka:ri re:yda:k “a:v re: ma:zan ha:y, mi:nza:ni dane mi: sa:t za:ñ ni:mzi:r ta:kame la:vu, sa:t za:ñ ni: ku:riyeliñ ta:kame la:vu. i: dan-bit mi:nza ru ka:ri:ni bi:lay mande. e: bi:lay ta:ka e: dan mande” inze e: dihavari ma:zanka vesun.

vesida:k ma:zan “oho! esek na:mzi:r manir, esek na: ku:riyeliñ maniñ, na: bu:dy mani, a:n manu a:r inarkame dan kapa:l la:vu a:r e: bi:laykahe e: kapa:l hali gi”? inze dihavarika isun. “eda:k ina kidi? e:di bi:lay ta:ka hina kapa:l mande. bi:lay inar inza hasihisi i:ne hakiha:di. bi:lay mi:nza za:ña manake” inze dihava:ri ma:zanka isun.

eda:k ma:zan masun, masun a:re “a:vɾe:, dihava:ri! bi:layka inahkitihisihi maŋ dan a:dan? maŋka ma: kapa:lta va:nde” inze ma:zan buɾa dihava:rika isun. eda:k dihava:ri isun gi “a:vɾe:, ma:zan a:n ru be:ruŋ vessaba. i:ne inah kidi gi bi:layka pa:ga a:re bi:layka kapikiba a:re de:pa a:r i:ne tina. ebu:ɽik niŋka kapa:l va:nde. inar a:ge e: u:ŋe tisihi evarka kapa:l hande. inarka hi:vad rukater inaterme tina:d” inze dihava:ri buɾaka vetsun.

eda:k buɾa “ha?ā ɾe:! dihavari elek halita” inze dihava:ri lahaŋ ta:nza va:tun. va:tun a:r ta: buɽyaka a:rtun “buɽya!” “inaŋdi buɾa”? “va:! iske u:gze hi:da” isun. eda:k buɽya iske ugze hi:yi. iske u:ki a:r “u:ktune buɾa inakide:k” ini. eda:k “a:vu, va:, i:n halamze a:n i:ba ka:s mani. eŋtiŋ bi:lay mande de: il bitra. bi:layka baɽga la:lek i:ne pe:yda, ebu:ɽik a:n pa:gi” inze buɾa buɽyaka isun.

eda:k buɽya “a:v buɾa, aba:ri bi:lay mandeda:k ma: arne mandba a:r bi:layka inakidek pa:gdi? urluŋ-purleŋ ahpamba. eda:khe bi:layka pa:ktihisihi ma: arneka sarsara biyan-za:ɾaka tinze hi:daniŋ” inze buɽya buɾaka muɽi. buɽyaka buɾa “mi:ba va:ŋi buɽya, i:n punvi, niŋka pa:ktukta” inze buɾa buɽyaka isun. eda:k buɽya “hē, naŋka ina:k pa:gdadi. pa:gdava a:re”. “bi:layka inŋiŋ pe:yta inze inzaba na:kataŋ ahtaviba i:ne. ni: kataŋ he a:yi. na:be:ruŋ mule ahpandi a:vudde” inida:k buɾa ileg inze muɽtun.

eda:k buɽya paŋɽratik bi:layka baɽga ahi a:r pe:yze takahi:yi. eda:k buɾa pa:ktun. a:re kapikibatun. a:re de:patun. a:re ka:ɾey ruŋdi tatun. ni:ta vahtun. a:r bi:lay u:ŋka tiya:rkiz hikata ɾatun. a:r buɽyaka isun “buɽya! huɾa, u:ŋe a:ne iɽtu a:re e:y mi:kaba. e:y mi:kahme va:tihi a:n tini, naŋ la:y-luya vanzi hi:z tiya:r kiz vanze mana” inze buɽyaka buɾa isun. eda:k buɽya la:y vanzi a:re e:ba iɽti ɽa:ŋɽita a:r duve:rta hali. buɽya da:ŋgi bi:lay u:ŋka za:gra manze:k. edel ɾa:pi pabɽihi:kade:k ku:ɽi ha:ɾata hali.

eda:k ta: kuɾiye:l, harukatan va:ŋi, ede:l ‘aba:ri, ma: putle:n buɾa esek u:ɽeŋ maniŋ, esek kuyke maniŋ, esek

me:ṇḍaṇ maṇiṇ, esek hūske maṇiṇ, guḍuṇ maṇiṇ; ive pa:bga:ndi a:vudde. bi:layhe, huṛama, inar tinbavundika pa:ktun, a:r vahtun a:re e:y mi:kata manun' inze ta:mzi kuṇunza va:ṇi eleg inze bisa:r kiyi. a:re 'hurze huṛgata' inze huṛgay. a:re tiya:rkize gi:vtatu vahe tuhta manuntu, ba:sna tiya:ra:z ganda:ndba. eda:k buṛaka buḍyaka ini ini huṛkay a:re ta: kuṛiyel ru kaṇḍha pi:y a:re tini. tini a:re va:ytiki netka a:bay. a:re e: duve:rta hali. e: buḍya ku:ḍi ha:ṛata e:tkiyi "abari inaṇḍi tind re:! halita" inze a:re ku:ḍi ha:ṛa lahaṇ huṛgay. 'a:v mandre' ini a:re inzane mani.

e: buṛa da:tuna kitun, e:y mi:tun, viza akal-pakal a:tun a:re va:tun. a:r 'buḍya! ta la:y' isun. e: bi:lay u:ṇ kuṛtun, hikata ṛaydika kuṛtun a:re ru ginita ṭa:ktun. a:r buḍya la:y takhe hi:yi e: la:yka zuva:rkitun. bi:lay u:ṇka 'huṛa naṇka kapal va:!' inze zuva:r kitun a:r (buṛa) tisun. tinzale 'inar tinvatiri gina ṛe:! a:ntu tisu'. sarsara harṭime e:kvatunde tisun. a:r ki nuytun a:r buṛa buḍyaka a:rtun "buḍya!" "inaṇḍi?" "tame a:r paṛe:k prey hi:da, a:ne a:r diha:va:ri ta:ka hali. naṇ kapa:l va:yi gi a:vu a:ntu bi:lay u:ṇ tisu rukata" inze isun. eda:k e: ta:kuṛiye:l 'i:nhe tisi? a:ge gi a:n tisu' inze edel mane mane indba. a:re buṛaka paṇḍra:ndba. 'aba:ri ka:ṛi pi:kikanunba. punsihi buṛa naṇ ina kidanunde' inze ta:kuṛiye:l, harukatan kuṇunza va:ṇi, gu:nan kindba.

buṛa paṛe:k prey buḍyaka e:npanunba. eda:k "esetik esetikme i:ne ka:ṛi vara kikadiba. viṇge mahās ha:did. a:re niṇka dan a:tṭihi inaṇḍika la:gin. emni kaḍdeka gi, emni kuṛiyaga:ṛka gi i:ne esek sa:t sa:t zaṇ na:mzi:r manir. a:r evan inankame kapa:l hi:bandi a:vudde. i:nhe buṛa lukti viṇge, mahā ha:tihihi inaṇḍika laginde? a:re i:ne naṇ dan a:dake, dan a:dake. niṇka ina hi:t tinzaviṇba gi, kuṛiyaga:ske gi niṇka haki pa:gdaṇiṇba gi? ni:mzi:rka hi:bandi a:vudde, i:nhe ṭe:m ṭe:m a:z tisi" inze buḍya buṛaka ini.

eda:k buṛa "i:n punvita, ta pre:y" isun. eda:k e:bame buḍya hi:vay. hi:vayda:k ta:ne paṛek prey kitun, pā:s kuṛi ṭa:kaṇ ahtun a:re hasun. "dihava:ri! diha:va:ri!" "inaṇḍi

re:! ma:zan”? “a:vu, bi:layka pa:ktu a:r u:ŋ tisu. naŋka kapa:l va:yi gi a:vu, ka:ri pi:z huɽda”. ini:da:k “tisihi to niŋka kapal va:yde a:re ka:ri pi:tihi gi pi:vatihi inaŋdi”? “a:vure:! pi:z huɽda va:ndba gi va:vuba mana” inze isun.

eda:ki ta:yaka ta:mzi:r sa:t za:ŋge venbatir “iŋka buɽa husune?”. “buɽa mi:ba, buɽa kataŋ, i:ne huɽam dan ge naŋ a:dake inze esetiŋme ka:ri pi:kibakanunba. bi:lay pa:ktune naŋka kapal va:yake inze a:r u:ŋ tisune a:r naŋka kapal va:yi gi a:vu inze a:r dihava:ri ta:ka hasun, ka:ri pi:kikadek”. “ta:ya kaŋti buɽa va:yakentatu” inze ta:mzi dalikatan isun. eleg isun a:re ta:mzi iŋkiŋka hasun.

ma:zan dihavarika “zem re pi:da pi:da,” inida:k kulkul aɽvatun e: dehavari a:re “ta:re:! pi:, pi:z huɽda!” isun a:r e:ntun a:r pre:yka punzi itun a:r ka:ri pi:tun. ka:ri pi:dele ka:ri pi:tun pi:tun, a:r ka:ri ru dine:ktik(e) ka:ri pi:de:k aŋtun. a:r dihavari hiktun “ha:re:! ma:zan!” “inaŋdi re:!” “i:ne bi:lay u:ŋ tissi gi”? “ha:re:, tisu” “viza:ndi tissi gi”? “ha:re:! viza:ndi tisu”. “iŋka tisamanzi niŋkatu kapa:l va:vay” “inarka hali re:!” “mi:nza ni: harukatan, ni:mzi va:ri e:delka kapa:l hali” “abari hate gi re:! inahkize edelka hali”?

“inah kize hali? i:ntu vansi, viza kiti. a:gene ba:pre:, ru kaŋɽha muheme e:y mi:katima. edeltu huɽga va:yi ‘abari ma: putlen re:, esek guɽuŋ maniŋ, u:ɽeŋ maniŋ, kuyke maniŋ, me:ŋɽaŋ maniŋ inaŋdime pa:gvatunde. a:r iŋkani bi:laykahe pa:kta manun a:re vansa manun huɽgata.’ inze huɽgay a:r munze huɽi heyniheyne ganda. a:vu re:, ru kaŋɽha ve:nde huɽita ini a:rtu aŋɽra ga:ɽ ru kaŋɽha muhi. e: kapa:l ni: kuɽiye:lka hina hali, niŋka hanzay gi”? inida:k e: buɽa dihava:ri il lahaŋ gurze, gurze, ki:rbaha, ki:rbaha ri:z va:nunba. “a:vu re:! dihava:ri va:mta!” inida:k e: buɽa ka:lka:l ‘e: buɽa ha:nun’ inze dihava:ri va:nunba.

a:r e: dihava:rika venbatun “inah ki re:!” “ri:ti a:vu, a:r a:rti a:vu inah kitime mi: kuɽiye:l ta:ka kapal haliye”. “ma: buɽyaka za:gra itta matsu, inahkize tingay” , “ni: buɽyatu buɽa, kulkul ini a:re ku:ɽiŋ ha:ɽata ɽa:pi pabɽi

hi:kay e: ve:ɾatu ni: kuɾiye:l bi:lay u:ŋ tini". 'o:ho:' isun a:r buɾa ɾi:z ɾi:z gu:nankize va:tun.

a:re inza va:tun a:r e: buɾyaka ru ɾeŋga ihkatun. "naŋ inakidek ihka va:diba"? "mi:ba va:ɲi, inakidek bi:lay u:ŋka za:gra manvati? a:re na: tinbani bi:lay u:ŋka inarhe tini ge. tinide:l mande i:ne iŋka huɾta manzi"? "bi:lay u:ŋka i:nhina tinbanati? ma:nza inaŋɗi kata:r? kuy kata:r a:vu, u:ɗe kata:r a:vu, me:ɳɗa kata:r a:vu. a:r ge ni: bi:lay u:ŋkahe tinzi hi:daniŋde inahiŋ" inze ini.

inida:k buɾa buɾya muɗbaha:tiŋ. muɗbaha:yda:k e: ta:mzi:r va:tir "buɾyaka inak ɾraktiba"? inze. eda:k "a:vu, buɾya na: bi:lay u:ŋka za:gra manvayda:k ɾrakiba" inze buɾa isun. eda:k buɾaka ta:mzir muɗtir a:r buɾa a:re hiyāŋ a:tun. a:r diha:va:riŋ inza hasun.

"aba:ri! dehva:ri, dehva:ri"! inze halida:k dehva:ri huɾtun 'ta:yakaŋti buɾa va:nune. i:bahe kulkulna? esektik esetiŋmena?' inze dehva:ri ta: mane mane isun. "inakide:k ɾe:, ma:zan? esetikme ru ɾehe mangava:d i:ba"? "a:vu ɾe:, dehva:ri. va:m ɾe: naŋ vetsavatihi a:vuhe. inah kitih i:a:nde? e: kapa:ltu edelka haliye".

"a:vu ɾe: ma:zan, edelmetu ni:mzi va:ɲi, ni: kuɾiyaga:ɾ. ina itsihime niŋka hi:daviŋde la:g. i:ntu viŋge, a:vu maha:s ha:dide. a:r inaŋɗika dankase huɾamu. esek manaŋɗi a:zme zanzka:diba? a:yi tu a:yi. edelkame kapa:l hasihi ina a:yi la:g"? inze isun dehva:ri. eda:k "a:vu ɾe:, inah paŋe edelka hande. ta:ya kaŋɗi kapa:l hi:yi. a:nhina arza:ti dane. a:re inakide:k edelka hande"?

ini:da:k "are zemɾe:! ni: kuɾiyelka hi:vatihi a:re ina kidize"? "i:ne vetsamɾe inah ki" "a:r inah ki:diɾe:, edelka i:ne kinati, punati isih i:ni:mzika ina. edelka pa:gzeme edel neter i:ne ɾika iɾa:ti isih i:niŋka kapa:l va:nd. ni: vendulta usuk a:r neɗe:ɳta usuk ɾika iɾa:tihi ta:nete:r, ebu:ɾik niŋka kapa:l va:nde. are ile kivatihitu va:vu. ina kidita? a:vɾe:, na:ta:ka inaŋɗi upa:y la:vu, de:d mata:r upa:y mand".

"hā, eleg edelka pa:gzeme nete:r ɾika iɾatihi kapa:l va:ndgi"? "hā va:nd". eda:k buɾa "hā, halita" isun a:re

inza va:tun. ta:mzika, e: harukatanka a:rtun, evan bi:lay u:ŋ tinide:l dukraka. “buḍa”, “inaṇḍi”? “i:ne na: katan ahtadi gi a:vu? a:ntu mi:bata”. inze isun. eda:k “ahta ɾe:, inakidek ahtavu”? “hala niŋka ilengdel ni: va:ɲi leke ti:n utya hulpandelka a:ne eseŋme a:tihime a:n niŋka tasihi:da, biya kida. i:n idelka a:rhu:ya a:r ranta pa:gam a:r ta:neter ru huknita tasi hi:da. e:d a:ne ɽika iɽa:yi. ɽika iɽa:tihi naŋka kapa:l va:nde”. “a:vu ɾe:! hate, na: va:ɲika a:ne pa:gi a:r neter tasihi:da gi? inarkame pa:kkiyamhina a:re na: va:ɲika a:n pa:gi gi? naŋka pa:p, ku:yi”. “hā hā, inah paṇa ku:di? pa:gavatihitu niŋka na:mzi inza:vude, a:re iŋkame halam he:!” isihi “a:v ɾe:! iŋka halam itsi halihina a:r a:ne pa:gavu”.

eda:k ta:mzir viza:r pusir inaṇḍi ge, inaṇḍi ge. “a:v ɾe, huṣa hū da:da ha:y, mi: kuɽiye:lkage a:nge pa:gige na:va:ɲige a:r buṣaka neter tasihi:ge. e: neter tasihi:tihi buṣa ɽika iɽa:nunge, ɽika iɽa:tihi taŋka kapa:l va:ndge. hate, na:pa:nti va:ɲika a:ne pa:gi? pa:p, a:vu. a:r de:ɲame de:ɲame ka:ɾame ka:ɾame a:r de:ɲaka:ɾame ga:ɾ pa:ntan gi? na:mzika pa:nvu, na: bahaytik pa:nvu, niŋ pa:ntavu, viza:ka pa:ntavu. hate, na:va:ɲika pa:gi gi? hu:ze naŋ pe:ydatihi hali hina a:r a:n pa:gvu”. inze ta: da:darka isun.

eda:k dalikatan ta:baka venbatun. “inaṇḍi ɾe:! inah inziba”? “a:vɾe:! buḍa ha:y! esek inahandelka me hulpandelka idel utya, ti:n utyandelkame tasi hi:yi. idelka pa:gaken inze iniba” “hā, pa:kɽihi inah kidi”? “a:r ruṇḍelka biya kiz tasi hi:yi”. ta:mzi dalikatan ta: buḍaka, kuṇunzaka isun “buḍa ha:y!” “inaṇḍi da:da”? “buṣa inah inzanunba”? “a:vure:! ni: va:ɲika pa:gam a:r neter tasihi:da inzanunba”

“ba:y a:tati ɾe:, va: vetsa ru budi. hala, kuɽiyaga:ɽka a:rhu:ya, a:rhu:ya, a:rhuya. edel matar i: ḍakita va:vakede. iŋkame halake hina. taŋka pa:gva. pa:gvamze, emni puɽe gi pa:ɲḍkame peneta paɽka:ti:hi pa:gam, a:r e: neter buṣaka ‘idi na: va:ɲi neter’ inze hakri kika va:. ni: va:ɲika inak pa:gdi! budi la:vude. a:r i:n a:r gu:nan kiz ɽi:diba. hala a:rhu:ya. ini va:vakade. edel e:ba te:rduhu

ina. edel hunzinde. hunsihisihi, hunsi ve:ra piham a:r i:ne va:mde. va:m a:r peneta pa:ndka gi inandi pa:gam a:r e: neter pa:ndka neter ma:nay neter lektandi. pa:ndka neter ta a:r buraka i:d huṛa na: va:ni neter na: va:nika pa:ktu' inam a:r hiya" inze ta: da:da dalikatan kuṇunzaka isun.

eda:k 'hāre:!' ta:va:nika he:lu, he:lu. u:de ruṇḍ pa:ktir a:r la:y vanzi hi:tir. u:ṇ vanzi hi:tir a:r "za! o: ranta pahariṇ tingaduhu" inze ta:va:nika ta:ḍukra isun. "rikatahane gi"? "rikatahatu a:re, hanzuhu" "abari, paṇḍra:duhu kaḍe". "inak paṇḍr(a)a:duhu? a:ntu apke, velke ahta manide, ka:ṇḍa ahta manide a:r inandi i:n paṇḍra:di? pahariṇ etsuhu a:r vikduhu a:r tinzuhu a:r va:duhu" inze ta: va:nika ta: ḍukra hakri kitun. hakri kida:k ta: va:nika "za nu:ka i:ne" "a:v i:n nu:ka" "i:n nu:ka, i:n punzide ḍe:ṇa:tihi paṇḍradi" inze ta: ḍukra isun.

eda:k ta: va:ni nu:ki. nu:ki eda:k ta: ka:lka:l ta: ḍukra ṛi:z ṛi:z hanunba. 'o:ho: himṇa ve:ra taydelka ṛe, iṇka pihidena edeltu va:vudde edel iṇkiṇka handena' inze ṛi:z ṛi:z hanunba. hanzele ranta hasiṇ. rantu bonospati bondurgata, o: ranta zaṅgal bitra hasiṇ a:re pahariṇ etsiṇ. etseheme ru iske kaṭkitiṇ a:r kapikiz tisiṇ.

tisiṇ a:r ta:ḍukra e:tkitun "o:ho: i:ba pihi a:r halide" inze ehki kini pa:ktik ta:va:ni levṭi huṛi, ivan ṛi:nunba. ṛi:da:k ta:va:ni ini "abari inak ṛi:diba i:ne, a:re kaneriṇ bele zetaniṇba" ini. eda:k ta:ḍukra isun "a:vu, naṇka ziṭka kanta aḍḍay, eda:k kaneriṇ zetaniṇba ṛi:vuba" inze ta:va:nika hakri kitun. 'ni: karmatiki ṛi:yiba' isihi edel punzan inze vesvaton.

'a:r hā, tinzuhu' inze pahariṇ tisiṇ. tinze tinze ehkiki. ta:va:ni ini "a:vu, hanzuhude za! pahariṇ u:duhu". "a:vu, ri:ṇḍ u:tihitu a:nde iṇka u:dide tinzuhuta". pahariṇ tisiṇ. karatatu taṇka ehkiki. za:ṇata hasiṇ a:r e:y usiṇ a:rtu "a:vu, i: hitṛita heṇḍek kuhduhuta" isiṇ. inida:k e:ba kuhi. ta:ḍukra me kuhtun. kuhe kuhetu karadini be:ruṇ. "va:ṛaktatu a:vu, niyā hanzuhu la:gi heṇḍe:k a:n i:ba te:ri" inze ta:va:ni ini.

ta:va:ɲitu u:ba:ba:ydel. ta:ŋgidaktu eda:k va:ra ihi, uba:ba:ydel mani a:re edel “a:vu, heɲde:k te:ri” inida:k “hā, te:ra”! edel te:ri. hunzetihi, hunzi, hunzi. hunzidaktu evan hunziyetu isun a:r ru ka:kuti ruɲdi likay kitun a:r ta: hendra tuɲgulta gaɲi kitun. a:r ka:kutta likay kitun “huɾa, a:ne niɲ hakri kize tattū. a:r ma:ba kataɲ ‘niɲka pa:gam a:r neter tasi hi:da’ inze insun. eda:k niɲka pa:bgadandima, pa:gdatude. niɲka piheme hanziba. naɲka do:s a:vu, e: pa:p ma:baka kuhake, naɲ kuhtavake” inze likay kiti ka:kutka hendra tuɲgulta gaɲi kitun a:r hasun.

peneta ru pa:ɲdka paɲka:yi. pa:ɲdka neterka huknita kitun a:r inza hasun, hasun a:r nipkatun. ta:mzika huɾtun buɾa a:r zettun “tatigi ɾe:!” “tature:! i:ntu sala naɲka pa:p kiz, huɾam, elek pa:ktu a:re tayiba. u:ɲa suni gi”? “hā beleke buɳa, niɲka inahandelkame tasi hi:dade a:re hulpandelka tasi hi:da” inze bu:ɾa harda:tun. harda:yda:k neter hi:tun. neter hi:dak ɲika iɳa:tun “hā niyāguɾ kapa:l va:yigina ɾe:” isun.

eda:k ta: da:dar ta:ka hasun e: kaɳde “a:vɾe:! da:da!” “pa:kti gi ɾe:”? “a:vu, inak pa:gi? i:n insi elektu kitu, pihe va:ti”. “hā ɾe:! esek nikri gu:nka:ɲi kuɾiyaga:ɾkana ta:ya kaɲti buɾa ele kize elektuna! e: pa:p buɾakane kuhake. eleg inze likay kiyamma” “hā eleg inzetu likay kitu a:re hendra tuɲgulta ga:ɲi kitu a:re va:tu” “ha?ā ɾe:!”

ta: avahiɲ zetiɲ “abari pa:kti gi buɳa”? “a:vu, ava! inak pa:gi? ‘ru maɲdi para hunzita, hitɾita hunzita heɲde:k’ inzayda:k hunza isu, e: hunsi ve:ɾa pihtu a:re va:tu” “ha?a:na, etsek nigdelkana, etsek gu:nka:ydelkana a:mtu harta ra:ti hunsa la:vun, a:me ne:nz(e) e:t kiz kize. elek kizi ta:ya va:ɲa buɾa, pa:pya buɾa ta: danhe taɲ dana:tihi inaɲdika laginde ge. inhani buɾa. buɾa: kataɲ ahpavi buɳa” inze ta: ava dalikaydel buɳaka inita. “be:ruɲ kidek ina kiduh(u)ta. iɲkandelkame tasi hi:danunde kaɳde buɾa, a:r hasitu hasi halakadde” inze ta: ava ini. a:re be:ruɲ kitiɲ a:r buɾa bake hasiɲ. “taka hiya! ta: va:ɲitu hali” inze ta: da:dar isir buɾaka. eda:ki “hā taka hi: “isun a:r

ruṇḍelka taka hi:tun. takahi:da:k e: buṛa manun, buḍya manide a:re ta:mzirme manirde.

e:del hunzi, hunzi, hunzi a:re hus kanke pihida:k niṅgi 'he, abari, na: ḍukra iṅka hasun? naṅka pihtatun a:re' ini. 'abari pihe hansuni. ivan inakidek naṅka a:rhetatuni i: bonospoti kama:ṇta, ini a:r niṅgi a:r ṛi:, ṛi: a:re mu:m uri. hendra tuṅgul lahaṅ kaneriṅ nenda:ni ve:ṛa hendra tuṅgulta ḍikla mani. 'ina ḍikla re:!' ini a:re e: ḍikla dak(a)a:yi a:re huṛi a:re siṭihe gaṭa likey kita manun, ini a:r pu:ṛa:yi. abari ileg ileg. o:ho: inakidek pa:gdatundema? na: ḍukra do:s gi e: buṛa ta:yava:ṇa do:sna. bi:lay u:ṅ tisude, eda:k kaḍe naṅka pa:gdade:k tas mansun. beleke pa:gdatatun. inah a:ze iṅkame hali pese:k ini a:r eleg ini a:re ṛi: ṛi: ṛi: a:re edel. na:ṇaṅ a:yi. 'emni ba:lume, burkame tinzande' inze paṇḍratik ru martaṇanta hunzi. a:r edel e: ranta bula:z, bula:z mandba. pahariṅ pi:z pi:z tindba a:r ehki a:tihi e:y undba. eleg a:z, eleg a:z gul a:z mandba.

ru ni:se ruṇḍi bonospati bondurga kamaṇta il ruṇḍ ruhi a:re ma:zan a:ydi mande. ni:se il huṛga:y a:re 'abari inar il re:? a:vu, i:ba halide ba:pre'. huṛkay ma:nay la:vu. arne mande viza naki, kutsa, kuri, ṭa:kaṅ, huna viza mand. ni:se na:ṇaṅ a:tihi hunzga va:ndba. ve:ṛa a:tihi ta: ku:ḍiṅka haray kikanba ku:ḍiṅ, kuḍruṅ, u:ḍeṅka haray kikanba.

e: ve:ṛa idel il bitra niṅgay. a:r kurṭi bitra ṛuḡzetuhkay. ṛuḡida:k e: ni:se va:yi a:re ku:ḍiṅ-ku:ḍaṅ, pa:l-pula pi:skay a:re inza iḍgay. e:di inza huska:ndi a:vudde, piṇḍani kuṇenta hika ruṇḍi dal(i)ṭi kuleṅ gehpay are ṛayi. a:re helka ḍeṅgata handba a:r mi:ka:tihi hunzinba. a:r na:lhi a:tihi pa:lke pi:skame pa:l iṭinba a:re haray kikade:k handba. elega:z, elega:z mani e:del.

putake bitra pa:l pi:zeme iḍgatihi vanziba, tindba a:r putake ṛuḡze mandba. e: ni:seze va:ndba a:re miriṭ miriṭ kize kuhṛa-ku:ṇḍa, vaṭkaṇa tindba a:r hunzinba. edel nikri hapuri ku:li la:y, a:r nikri ka:ṅ da:ṛi, nikri pa:l, dayī, tinze edeltu bitre mandba. manze, manze, manze ni:se

edelka huřvuba. a:re ni:seka edel huřinba. ilega:z, ilega:z
mani, mani, mani.

dine:k inah kiya – la:y vanzi, kusa vanzi a:re ni:seka
hunsi ve:ra tařanta idgay(i). idga:yida:k ni:se hunzi,
hunzi a:r niŋgi ‘abari! i: la:y inƙandi ře:! nař hagu
kidanbane! ta:yakařti la:y. ‘o:hota’ ini a:r i: ni:se tiya:r kiz
ka:lke řik huřkananba. huřkabanda:k i: salař i: ka:lke
la:y vanze, vanze tiniŋba a:n tinvuba’ inze ni:se hařpař
(a)a:yi a:re ku:řin haray kikade:k hali. ve:ra-buři harayki
a:re mika:yda:k va:yi a:re vařkařa a:re kuhuřa – ku:řda
tini a:re e: ka:lke idgati la:y tini a:r hunzi.

ede:l a:r la:y vanzi a:r kutsa vanzi a:r ka:lke tařanta
idgay. ni:se hunzi a:r niŋgi a:r huři “abari, buřey kitin ře:!
ka:lkena! na: danka vi:spadaniŋde, arneka vispaniŋdena.
ta:ya kařti ka:lkeka inah kide? a:v, ne:nz huřita. viŋge
tinakeřtatu vanze, e: ka:lke řik ru ma:ř traka:yi gi.
traka:yige a:re nařkahe nu:daniŋba ře ka:lkeka trakidak
inze vahke řikhe ta:ŋgze halige, ku:ři haraykikade:k.
harayki, harayki a:r mika:yi a:re hunzi.

a:re e:del a:r la:y vanzi, dayi va:khe a:r e: la:y e: ka:lke
tařanta idgay. ni:se hunzi a:r niŋgi a:r huři. ‘abari,
ne:nzme tisiŋ ka:lke, ta:ya kařti ka:lkeka’ ini. a:r iske
u:ki a:re ka:lkeka isketa dehetuhize, ebu:řik la:y vanze
tinbaviŋde’ inze ni:se ini. a:r isketa zarniŋga: dehi zu:řek
ka:lkeka. a:r niyā ka:řidak vedbaha, vedbahatu, ři:ndba
‘anananananan’ inze. eda:k ede:l huřde:k ařvay, hiki
te:baykidek ařvay ‘ihi ihi ihi’ kize hikehtuhi. i: ni:se veni
‘abari ma:nza ihi penke, ihi deptaŋ maniŋ inze huninba,
huninba. ba:luka uy a:kay.

“inak huntiba penmaha:r.” “a:vu mitbuva! ma:nza ihi
penke maniŋ. eda:k na: ka:lke la:y vaska tinze masiŋ.
eda:ki mu:na kitu, eda:ki ihi penke pe:ytaniŋba”. “abari
hate gi?” “la:may huřga va:di gi?” ini e: ba:luka. eda:k “hā
huřga va:yi, za!” ini a:rhu:ndba, a:rhu:yi ba:luka a:r pre:y
hi:yi eda:k ba:lu zeřin-kulyaŋ manakibay a:r ru ma:ř
la:may huři. la:may huřinba ihi deptaŋ maniŋ inze.
ba:ya:ni ve:ra budi ruŋři edel ina ki gi ra:v ra:v ini iske
na:řleŋ ba:lu kapřata va:khe tuhi. va:khida:k ba:lu ru

ma:ḍ *alay alay aba* inze zetij-kulyaŋ ka:ḍba:yda:k ru ma:ḍ huninba. “abari, aḍvundi mi:nzani ihi deptaŋ” inida:k e: ni:seme e: ba:lu hunida:k ka:lka:l ni:seme huninba *ṭul ṭul* inze. “abari aḍvide gi?” “a:vu, a:n aḍvu. huṛibagi naŋka va:ktatiŋ”. e:ḍ beze:khe paṇḍratiki ba:lu huni a:r ni:seme huni.

hune hune hune hune ru baraka uy a:kay “a:y, iŋka hanzba dadi?” “iŋka haliba, ma:nza ihi deptaŋ dadi, esek arne, dan mani, ihi deptaŋ, ihi penke baha kitiŋ. a:re naŋka pe:ykadaniŋba. inartu aḍvirba. inar zephi:tihi sarsara ku:liŋ, te:leŋ, ka:ŋ hiyima” inze baraka vesi. eda:k bara “za:! a:ne mi:nza la:may huṛga va:yi, zeppahi:da. a:ntu baryaguru, baryaguruta, a:n aḍvugi?” inze hali

hanzele “iŋka maniŋ”? “i:batu maniŋ” inze piṇḍata kuhi a:r bara la:may huṛinba. a:re la:may huṛni ve:ṛa niyātu kul muṇḍe la(ha)ŋ kapṛata ru kul muṇḍe ba:zay ki edel a:r baraka a:re. e: bara ru ma:ḍ *kukukuku* kize huninba. “a:vu ṛe:! aḍvundi, aḍvundi mi:nza:ni ihi penkekana!” inze a:r e: barame huninba e: ni:seme bara ka:lka:l ‘abari ma:lya hali ṛe:! dan-bit’ inze gu:nan kiz ṛi:z, ṛi:ze a:r huninba.

hune, hune, hunetu ma:ŋgeheka paṭk(a) a:kay. ma:ŋgehe ini “abari, iŋkahe huntiba ṛe: buḍa ha:y?” “a:vu ṛe:! ba:bu ha:y, ma:nza ihi penke baha kitiŋ. a:r inarka hasihime pe:ydaniŋba”. inze ma:ŋgeheka vesi. e: ma:ŋgehe “a:vu, buḍa, za: a:n zeppahi:da, inahni ihi penkema. inak ma:lya hande ni: dan-bite” inze “zemṛe! naŋka inaṇḍi hi:ddi?” “niŋka ku:liŋ maniŋ, ka:ŋ maniŋ, kaṭiŋ maniŋ, viza: mande, hi:da. ihi penke matar zeppahi:da”. “za:! za:!” inze ma:ŋgehe hali.

“ta, du:pni usu:k, a:re iske harṭi, hā,” iske tayi, du:pni tayi, a:re ma:ŋgeheka hi:yi. elek, “la:may huṛiba” inze kumuŋka ke:ṛeykibani ve:ṛatu kumu maṇḍaṇaṇatu ru ku:l muṇḍe ha:zey ki. e: ma:ŋgehe *kūk kāk* kize ki:rbaha, ki:rbahatu huni. “a:vu ṛe:, aḍvundi, aḍvundi mi:nza:ni ihi penkena” inze huni. “abari! inar aḍnirta ṛe:, ni: aḍva:yidina”.

a:r hune, hune (ru) burkaka ɬaɬiyam a:kay. e: burka “iŋka hanziba ɾe:”? “a:vu, ma:nza ihi penke maniŋ. zeppahi:ka va:digi”? inida:k “za! zappahi:ka va:yi”. a:r burkaka a:rhu:yi. a:r la:may huɾni ve:ɾa a:r burkakame ma:ɬ ki. eda:k burkame huni.

eleg, eleg, eleg kize ranni puɬe-kɾi:ka lagun sarsara kulyaŋ, makɾiŋ, lagun hitaɾiŋ sarsaratu a:rhatayide, ku:ɾtik ku:ɾe. a:r kiba huɾi, aɖva:yitu ileg aɖva:yide. eda:k “abari, aɖvatude viza ku:ɾtu vi:ziye. i:ba masi itsihi naŋ pa:gdaŋiŋ ihi penke, hunide emnibakame” inze a:r ni:se hunhetuhi iŋka gi iŋka, e:ba iltik pihi a:r.

eda:k ede:l pu:take ni:se inza ma:zan a:ze tindba. tinzele ede:l manze manze, tinze tinzetu. ivar ta: ɖukraŋ sa:t za:ŋ a:re, buɾa salatu ha:tun hakitik. kapa:ltu idelka hali. i:bani dan sarsara naɖi. ivar haki a:tir. e:ba e:npatinze, tinze bula:nirba. e: buɾame ha:tun hakitik. buɖya mande. a:r ta:mzi:r sa:tza:ŋ, ta: kuɾiyeliŋ avahiŋ sa:tza:ŋ maniŋ. a:re e:del e:ba mandba. ivar haki a:tir a:r kuli-bu:ti kize tinze bula:nirba.

evar dine:k “zaɖɾe:! o: ra:zi kuli butitik gi hanzuhuna! aɖvuhude hakia:z manzek” inze isir a:re hasir. halze halze halze peneta e: il huɾtir “abari! il ruŋɖi ɾe: mande. i:ba bu:ti-bu:ta venbaha huɾgad ɾe:! dine:k ne:nz tinze:k ba:pre na!” inida:k “hā ɾe:!” isir a:r ni:se inza hasir. halida:k ideltu e:kdam ma:zan leke a:ztu beze:khe dan-bit kidelka hinkidek punvatirde a:r hasir. “a:vu, maŋka inina kama mand gi?” inze isir. inzele edel ini “hā, mande”. “ina ka:m”? “a:vu, ne:l ɬapka:ni ka:m mande” inze ini a:r ne:l ɬakkidine. a:r “abari, hakitik aɖvuŋba, ku:ɾ usu:k leke hi:damta”. hā. putake ede:l ‘abari ivar ma: husraŋ re:, ivan na: ɖukrana’ ini a:r ku:ɾ gu:ki a:re la:y vanzi a:r viza:rka sampu:rna kize hi:yi.

hi:dele a:re ka:ŋ meti kikay. ka:ŋ metiki a:re edel a:re dinek inza a:ri a:r venbay “abari, la:y tinziri gi?” “hā, tinzuŋ abari esek la:y kusa hi:ddita”. evar punvirba idel ma: kuɾiya:l inze. edel a:r pundba ivar ma: hus(u)raŋ, ivan na: dukra , idel na: zeɬiŋi inze, evar punvirba.

dinek u:de ruṇḍ pa:gi, la:y vanzi a:re evarka hi:bay. “abari inakide:k maṇka isek a:nand kiz hi:danba re:” inze evar inirba. edel dinek vesi “i:m iṇkanater”? “a:vu. a:me e: na:y gi e: na:ynatar”. “i:m esek ba:y masir”? “a:vu, a:me sa:t ba:y masuṇ, sa:t za:ṇa masuṇ a:r buḍya ma:yahiṇ masiṇ” inze vesir. vesida:k “um, mi: kuṛiye:liṇ vizahiṇ maniṇ gi”? “a:vu, vizahiṇ la:viṇ, ruṇḍelka ma:ba pa:gga inida:k ma: buḍa pa:ggade gi iṇka u:tun” “emnan”? “ivan he” ini:dak “o:! i:ne pa:ktigi”? “a:vu, pa:gvalu. e:batu ma:ba paṇḍratik pihtu a:r hasu”.

‘he, alo:! ivan na:ḍukra re:!’ ini a:r e:ba putake la:y - kusa vanze ha:riṇ-piṭaṇ, kiri-puri kize hi:yi. a:r de:ṇa vessi “a:vu, a:ne huṛa ni: va:ṇita, i:m ma: husraṇter a:r ivan na: ḍuk(u)ra” inze ini. inida:k “i:nhe gi”? “a:ntu, idi ni:se ile, ni:se baha ki:di mani. ni:se il pihe iṇkiṇka hali. ni:se il pihe halida:k i:ba a:ne maniba. i:ba manad, i: kuriyaṇa manad. i:me iṇka hanzir? a:r i:ba tinzuhu vizataha. nuyle, naṇka i:m pa:gdatardema i:m hatur za:pida:k hina pa:gḍavatun. nuyle mi:ba buṛatu ‘pa:gad’ inze masun” inze ini.

eda:k “hā, hā i:nhe gaṭa” inze e:ba ṛiyaṇ-a:rpaṇ a:tiṇ. eda:k sinar -hinar a:z hinar a:tiṇ. ma:zan a:ze tisiṇ, a:re evarme e:ba masir. masirde.

The Accidents of Fortune

There lived a rich old man in a village. He had seven sons and seven daughters-in-law. One day the old man said to his wife, “Look, old lady, we have so much of wealth! We need to know who is destined to inherit all this wealth. I will go and ask the astrologer to make a prediction.” The old woman gave a measure of rice and ten rupees to the old man. The old man went to the astrologer to enquire about the future of his fortune. The astrologer asked, “What do you wish to know?” The old man explained, “Please foresee what the

future has in store for me. I have a lot of wealth in my house. Tell me who is destined to gain the wealth; I have come to know this from you. Please look into the future and tell me.”

The astrologer replied, “Of course, I will read the future for you.” So saying, the astrologer went and had a bath, combed his hair, dressed himself and returned to the old man. He brought with him a little benzoin and burning charcoal. He dropped the benzoin on the live charcoal. Next, he put some rice in a winnowing fan, dropped the rice in the benzoin, made an offering to the gods and said a prayer. Thus he spent nearly half a day to forecast the future of the old man’s wealth. Finally, when the rice moved the astrologer said, “Look, my dear friend, the wealth in your house is neither destined in favour of your seven sons nor is it meant for your daughters-in-law. There is a black cat in your house. The wealth is destined to belong to that cat.” The old man was taken aback, “Oh my god, how many sons do I have? And how many daughters-in-law? I have my old wife too. I am also alive. Yet, none of us are fortunate enough to enjoy the wealth except the black cat. How can luck favour the cat?” The astrologer replied, “What can anyone do? The wealth is destined to go only to the black cat. If this cat goes away to any other house, you will become poor. So let the cat remain in your house at any cost.”

The old man felt dumbstruck for a while. After some time he further asked, “What should we do with the cat so that we can keep the wealth for ourselves?” The astrologer suggested, “I will tell you a way. Do as I say. Kill the cat, roast it and eat it. Only then luck will favour you. If anybody else gets to eat the meat of the cat, luck will favour that particular person. So do not give the meat of the cat to anybody else to eat. Only one person should get to eat it.”

The old man rejoiced at this, “My dear friend, I will go home right away and do as you have suggested.” The old man returned home and called his wife. The old woman said, “What do you want?” The old man said, “Give me some fire.” The old woman blew some live charcoal and gave it to him. While blowing the charcoal, the old woman enquired, “What do you want this for?” The old man said to his wife, “Please go inside the house. I will wait here. The cat is there inside the house. You should chase the cat with the help of a stick. When it comes near me I will kill it.”

The old woman began to shout at the old man, “This is very strange. Since we have the cat all our grains remain safe. Why do you want to kill the cat? The cat catches all the rats and mice in the house. If we kill the cat our grains and seeds will be eaten away by the rats and mice.” The old man shouted back, “You old bitch, you don’t understand. Do as I say or I will kill you.” The old woman retorted, “Oh, please don’t kill me.” But the old man continued to shout, “I am asking you to chase the cat in my direction but you are not listening to me. You always talk for yourself. You never listen to what I say.”

The old woman felt frightened. She chased the cat with a stick so that it went near to the old man. The old man killed the cat, roasted it and cut the meat into pieces. He then brought a frying pan, fried the meat in some oil, got the cat meat ready, put it in a dish and hung it on to a *hika*¹. Then he said to his wife, “Look, old woman, I have kept the cat’s meat in a pot. Keep a watch over it. I am going to have my bath. After I return I will eat the meat. You should cook rice for me and keep my food ready.” The old woman cooked the rice, kept it in a dish and went out of the house. In the

¹ *hika*: a sling made of rope

meanwhile, she forgot to keep a watch on the cat's meat. Instead, she went to the cowshed to remove the cow dung.

While she was gone, their youngest daughter-in-law who had seen the cat being butchered, wondered, "What a surprise! We have got so many goats, fowls, sheep, swans, ducks and other animals but the old man killed none of these. The old man killed the cat which nobody will eat. Yet he killed the cat, fried it and has now gone to have a bath." To check what was in the pot, she went and looked inside the pot. The old man had fried the meat in ghee and it gave a nice fragrance. The daughter-in-law looked around for the old man and the old woman. After making sure that they were not in the house, the daughter-in-law took a piece of meat from the pot and ate it. Thereafter she wiped her mouth and face and went out. In the meantime the old woman who was in the cowshed suddenly remembered her husband's words, "Oh god, I hope nobody has eaten the meat. Let me go and check." So she returned home, assured herself that the meat was safe and thereafter stayed in the house to keep a watch over the pot.

In the meanwhile, the old man brushed his teeth, had a bath, got ready and returned home. He called his wife and said, "Old woman, bring me my food." He took the cat's meat from the pot and placed it in a dish. The old woman served him some cooked rice. The old man offered his prayers, requesting luck to favour him. He felt sure that nobody else besides him had eaten the cat's meat. He ate all the meat without leaving even a single piece. He then washed his hands and called his wife, "Bring me another measure of raw rice. I wish to visit the astrologer once again to find out about my luck. Only I got to eat the cat's meat. I wish to know if luck will now favour me or not." The youngest daughter-in-law overheard this and said to herself, "How

could he alone have eaten the meat? It was I who had the meat first.” But she was afraid of the old man. She began to feel worried, “Oh god, the old man is going to consult the astrologer. If he learns of the truth I dare not even imagine what he will do to me.”

Meanwhile, when the old man asked for a measure of raw rice from his wife, the old woman began to shout at her husband, “You have such great faith in the astrologer’s prediction! You could die tomorrow or even the day after. What good is it even if you have your riches with you now? You can give your wealth to any of your sons or daughters-in-law; you have seven of them. But you don’t want to pass on your fortune to any of them. So of what use is your wealth? You are always wondering how you can gain more wealth. Will you not continue to eat with your daughters-in-law and sons? Do you think they will starve you to death? You do not want to give the wealth to your sons; you alone want to eat and remain well and happy.”

On hearing this, the old man screamed, “You don’t understand anything. Go, bring me some raw rice.” Even then, the old woman did not yield. So the old man himself took out a measure of raw rice along with a hundred rupees and left to meet the astrologer. On seeing the old man the astrologer began to grumble, “What is it now, what do you want?” The old man said, “I killed the cat and ate the meat. Please see if fortune has favoured me or not.” The astrologer replied, “If you had eaten the meat, luck should have favoured you by now. So how does it matter whether I make a prediction or not?” But the old man insisted, “No, my friend, please check my stars and tell me whether I will have luck on my side.”

Meanwhile, back at the old man’s home his seven sons asked their mother, “Where has the old man gone?” Their

mother replied, "Your father, the old man, you see, is always worried about acquiring more wealth and so he frequently visits the astrologer to check his fate. Believing that he will get all the fortune, he killed the cat, ate its meat and now he has gone to visit the astrologer once again to find out whether luck has favoured him or not." The eldest son thought, "Let the old man return, I will teach him a lesson." Having decided so, the eldest son left the house.

The old man persisted that the astrologer predicts his fate. Finally, the astrologer got annoyed and said, "Give me some raw rice." The astrologer picked up a fistful of raw rice and sat down to foresee the future. It took him more than a day to foretell the old man's fortune. At the end the astrologer laughed and said, "Look here, rich man!" The old man asked, "What has happened, my friend?" The astrologer said, "Did you indeed eat the cat's meat?" The old man said, "Yes, I did." The astrologer further asked, "Did you get to eat all the meat?" The old man said, "Yes, my friend, I ate all the meat." Once again the astrologer remarked, "When did you eat the meat? Luck has not favoured you." The old man became alarmed, "Then to whom has it gone?" The astrologer said, "In your house you have your youngest son, luck has favoured his wife." The old man exclaimed, "Oh god, is this really true? But how did this happen?"

The astrologer continued, "Why did you go out of your house? You cooked the meat. Poor man, you should have first eaten the meat before going out for your bath. For, in the meantime, your daughter-in-law came in to see what was happening and wondered, 'What a surprise! How many ducks, goats, fowls, and sheep we have got! However, our father-in-law did not kill any of them. He chose to kill the cat for his meal. I will check the pot right away.' So she went and smelt the cat's fragrant meat and thought, 'Let me taste

a piece of the meat.' So she tasted a piece of the cat's meat and thus luck has favoured your daughter-in-law. Therefore, how can luck come to you?" When the astrologer said this the old man began to yell and cry. Thinking that the old man might collapse, the astrologer tried to calm him.

The old man further asked the astrologer, "What should I do now?" The astrologer replied, "There is no point in wailing and yelling. Whatever you may now do, luck has already chosen to favour your daughter-in-law." The old man said, "I had asked my old woman to keep watch over the pot, how then did my daughter-in-law manage to eat the cat's meat?" The astrologer said, "Look old man, your old lady was upset with your behaviour and so she went to the cowshed to clean it of cow dung. In the meanwhile, your daughter-in-law ate some of the cat's meat." On learning this, the old man turned back home, fuming and grumbling.

The old man returned home and hit the old woman with a staff. The old woman protested, "Why are you beating me?" The old man scolded her, "Why did you not keep a watch on the cat's meat? How can someone else eat the cat's meat that was meant for me? Where were you when our daughter-in-law ate it?" The old woman said, "Did you not eat the cat's meat? Besides, what is scarce in our house? There is no shortage of fowls, goats or sheep. You are now enquiring who has eaten your cat's meat."

On that matter the old man and the old woman began to shout at each other. While the old man and woman were quarrelling, their sons came and questioned the old man, "Why are you beating our old mother?" The old man said, "The old woman did not keep watch over my cat's meat and so I am beating her." The sons rebuked their father and so the old man became even more furious. Thereafter, the old

man returned to the astrologer's house to consult him once again.

When the astrologer saw the old man he thought, "The old rascal has returned. There will be trouble again, how long can I bear this?" The astrologer frowned and said, "What is it now rich man, won't you allow me peace even for a while?" The old man said, "My friend, listen to me. You must tell me more regarding my fortune, it will not do otherwise. What should I do to get my fortune? Luck has favoured my daughter-in-law."

The astrologer tried to convince him, "Old man, she is after all, your son's wife, your own daughter-in-law. Whatever you may do, you will not gain the fortune. Besides, you could die tomorrow or the day after. Then why are you being so greedy for the wealth? You already have so much of wealth, why are you being so selfish about it? Whatever has happened has happened. How does it matter if the fortune has gone to your daughter-in-law?" On hearing this, the old man lamented, "No my friend, how can I let my fortune go to my daughter-in-law? This damned fortune! Am I not the one who earned all the wealth? So why should it go to her?"

The astrologer replied, "Alright, if you do not wish to give the fortune to your daughter-in-law, what do you want to do with it?" The old man requested the astrologer, "Please tell me what I should do." The astrologer suggested, "If you kill your daughter-in-law and apply her blood on your forehead then the fortune will be yours. If you don't do so luck will not favour you. What can you do now? I do not have any other suggestion. This is the only advice that I can offer you."

The old man expressed his doubt, "Alright, suppose I kill her and apply her blood on my forehead, will I get the fortune?" The astrologer confirmed, "Yes." The old man said,

“Okay, I should now return home.” Saying so, he rushed back home. He called his youngest son, hugged him and said, “Dear one.” The boy asked, “What is it?” The old man said, “Will you do as I say? Remember, I am your father.” The son said, “Definitely, I will listen to you. Why should I disobey you?” The old man said, “I will get you another woman as your wife, someone who is thrice more beautiful than your wife. I will do so whatever the cost may be. You should call your wife, take her to the forest and kill her, then collect her blood in a leaf-cup and bring it to me. I will wear a mark of that blood on my forehead. Only when I smear her blood on my forehead, will I get back my fortune.” The son felt baffled, “Oh, no! Do you really mean that I should kill my wife and bring her blood for you? Why do you not get somebody else killed? Why should I kill my own wife? It will be a great sin on me, I cannot do this.” The old man threatened his son, “Hold on my boy, why do you refuse me? If you don’t kill her, I will not accept you as my son any longer. You may leave me and go wherever you may want to.” Even then the son refused, “No father, if you want me to go away I will but I will not kill my wife.”

Then the youngest son went and said to his elder brothers, “Look, my brothers, the old man insists that I should kill your youngest sister-in-law, my wife and get her blood for him. When I give him her blood, the old man wants to smear it on his forehead so that he can get all his fortune. Now, how can I kill my own wife? No, it is a sin. And if I do so, will I ever be able to get another wife in my life? Even my son will not get a wife; all successive generations will also not get a wife. And how can I kill my own wife? Even if I am thrown out of the house, I am prepared to go away but I will not kill my wife.”

The eldest brother went and asked his father, "What is this father that is you asking for?" The old man replied, "I will get your brother a wife who is three times more beautiful than his present one at whatever cost this may be. But I want my youngest daughter-in-law to be killed." The eldest son asked, "After she is killed, what do you wish to do further?" The old man continued, "I will get him another woman." The eldest brother called his younger brother and said, "Look my brother, what does the old man want from you?" The younger one replied, "He is asking me to kill my wife and get her blood for him."

The eldest brother advised his younger brother, "I can suggest a way out for you. Take your wife with you to a far-off place. But let her not return to this area. She can go anywhere she wants. But do not kill her. Catch any bird or a cuckoo on the way, kill the bird and bring its blood for the old man. Dupe him by saying that it is your wife's blood. Why should you kill your wife? There is no sense in that. If you do so you will be miserable with guilt and will want to repent all your life. Go and do as I say."

The younger brother replied, "Yes, I will do as you say." He then carried out the plan accordingly. His wife was given a farewell by everyone. The family members killed a goat and cooked rice. They gave her a parting feast of meat and rice. Her husband said to her, "Come, let us go to the forest to eat some wild fruits." His wife asked, "Are only both of us going?" Her husband replied, "Yes, only the two of us will be going." His wife exclaimed, "Oh my god, we will feel frightened." Her husband assured her, "No, why should we be afraid? I am carrying bow and arrows as well as a sword with me. Why should you feel frightened? We will pick up wild fruits, peel them, eat them and return home." Thus he lied to his wife. Then the young man said to his wife, "Come,

you may walk ahead of me for you will feel afraid if you walk behind me.”

So his wife walked ahead of him. Walking behind, her husband began to cry. The thought of leaving his wife brought tears to his eyes. He thought, “I got her as my wife when she was young, how can I leave her now? She will never be able to return to me. Where will she go?” Having walked a long way, they reached a forest. The forest was dense and impenetrable. They went inside the forest, plucked some wild fruits, prepared a fire, roasted the fruits and ate them. “Oh god, I will soon be leaving her here and going away.” So thinking, the young man began to cry loudly. At that moment, his wife turned around and saw him weeping and asked, “Oh, god! Why are you weeping? Why are tears streaming down your face?” Her husband lied to her, “It is nothing, a dry leaf has brushed my eye and for that tears are rolling down my eyes. I am not weeping.” He thought that if he told her about her looming misfortune she would come to know of everything. So he did not tell her anything.

Due to the sun’s heat, they felt thirsty. So they went to a stream and drank some water. After a while they came to a tree. They thought, “Let us sit under the shade of this tree and rest for a while.” Saying so, the wife sat down under the tree. The husband too sat under the tree. It was very hot due to the summer heat. Soon, the wife said, “I feel very tired; we will start back after a while. I wish to lie down here for a while.” The woman was pregnant and she felt tired of walking. Her husband replied, “Alright, lie down for a while.” So she lay down under the tree and fell asleep. She slept for a long time. While she was sleeping, her husband took out a piece of paper and wrote a note on it saying, “I brought you here by telling you a lie. My father has asked

me to kill you and take your blood to him. I cannot kill you. Therefore I am going away, leaving you here. This is not my fault. May the sin for this lie befall my father." He tied the note into a knot at the end of her saree and left the forest.

On his way back the husband killed a cuckoo, collected its blood in a leaf-cup and returned home. On seeing his son the old man immediately got up and asked, "Did you bring your wife's blood?" The son replied, "Yes, I have brought the blood for you. You cunning old man, you have made me commit a sin! Look, I have killed my wife and brought her blood for you. Is this an ordinary misdeed?" The old man appreciated his son, "Very good, you have done very well. Now, I will get you a beautiful woman as your wife." The old man felt very happy. The son gave the blood to his father. The old man smeared the blood on his forehead and thought, "I have now got the fortune to myself."

Then the youngest brother went to his elder brothers and expressed his grief. The eldest brother questioned him, "Did you kill your wife?" The younger brother replied, "No, why should I kill her? I did as you had instructed. I left her in the forest and came back." The eldest brother said, "Yes, my brother, your wife is a woman of good character, the rascal of an old man has committed such an awful misdeed. May the sin for this fall upon the old man! You should have written so in your message to your wife." The younger brother replied, "Yes brother, I have written so in my note and tied it to the end of her saree."

The sisters-in-law of the young man also came enquiring, "Young brother, did you kill your wife?" The young man replied, "No, sisters-in-law, why should I kill her? When my wife told me that she wished to sleep for a while under the shade of a tree, I asked her to do so, and while she was asleep, I left her and came back home." The sisters-in-law

said, "Oh is it so? What a good woman she was, a person of remarkable character. We have been thinking of her throughout last night. We could not even sleep. The wretched old man is concerned only about his wealth. What will he do with all the wealth? You should not care for the words of the old man. What is the use of our talking to him? Now that your wife is gone, let her be gone. The old man will bring some other woman and give her to you in marriage."

The elder brothers went to the old man and said, "Bring a wife for our brother since his wife has gone." The old man replied, "I will surely bring a wife for him." Soon the old man brought a woman and gave her to his youngest son. The youngest son began to live with his new wife.

Meanwhile, the daughter-in-law woke up from her sleep and saw that her husband was not beside her. She wondered, "Where has my husband gone? He has left me and gone away. Why did he bring me to this dense forest?" With such thoughts crowding her mind, she got up and went to wash her face in the stream. As she wiped the tears with the end of her saree, she noticed the knot. She untied the knot and found the letter that her husband had written to her. When she read the letter she felt grieved, "Oh god, is this true? It would have been better if my husband had killed me. Why did he not do so? Whose doing is this, my husband's or that rascal of an old man? I ate the cat's meat and for that I was brought here to be killed. It would have been better if my husband had killed me. What will happen to me now? Where will I go?" So thinking, she began to cry. Soon night fell. The daughter-in-law lay down under a tree feeling fearful that a bear or a tiger might eat her up. The next day she wandered into the forest. She plucked and ate some wild fruits and drank water when she felt thirsty. Thus she began to live a destitute life.

In the dense impenetrable forest lived a wild monkey in a magnificent house. One day the daughter-in-law came upon the house and wondered, "Whose house can this be? Let me go inside and have a look." She went inside and saw the house. There was nobody inside. She found grains, dishes, a cooking pan, small pots, a water pot and some money. Unknown to the daughter-in-law, the monkey used to visit the house at night. During the day the monkey would take its cows, buffaloes and goats for grazing in the forest.

The daughter-in-law hid herself inside the granary in the house. While she was in hiding the monkey returned home, milked the cows and buffaloes and stored the milk inside the house. The monkey did not sleep in the house. In a corner of the verandah was hung a hammock of thick, strong fibre. At night the monkey would climb onto the hammock and sleep in it. In the morning it would milk the animals and then go out to graze the cattle.

The daughter-in-law stayed on in the house. She would cook her food and live there in hiding. The monkey would return home, eat the millet, bran and *ragi* porridge and go to sleep. The daughter-in-law would get to eat rice, lentils, horse gram, milk and yoghurt. She continued to live in the house but the monkey never saw her. However, she would see the monkey coming and going. Like this, she continued to live there for a long time.

One day, she cooked some rice and vegetables and while the monkey was asleep, kept them beneath its hammock. When the monkey woke up, it saw the food and wondered, "Where did this cooked rice come from? I feel that this is a bad omen." The monkey became alarmed and started to look around. However, when the monkey did not find anything unusual, it began to worry, "These wretched legs of mine might have been cooking and eating the rice but I will not

allow this anymore.” Saying so, the monkey took the cattle out to graze. Throughout the day the monkey took care of the grazing animals and returned home at dusk. The monkey ate some porridge, millet, bran and the rice prepared and kept near its legs and dozed off.

The next day the daughter-in-law once again cooked some rice and vegetables and kept them near the monkey. The monkey slept, got up and wondered once again on seeing the food, “Oh god, these legs are wasting my wealth. Somebody is finishing my grains. I will wait and watch today. Let these legs cook and eat tomorrow, I will hit them severely.” When the monkey hit itself so, it felt great pain in its legs. With much difficulty the monkey went out to graze the cattle, dragging its legs to move. At night it returned home and went to sleep.

Once again the daughter-in-law cooked some rice, took out some yoghurt and kept the food beside the monkey’s legs. When the monkey woke up it noticed the food lying nearby. It wondered, “Oh! Today too, my legs have taken my food. I will fetch some fire and burn these legs. Only then will they stop cooking and eating.” So the monkey set its legs on fire. As the legs burnt the monkey howled, wept and yelled in pain. On seeing this, the daughter-in-law could no longer control herself. She laughed aloud at the monkey. The monkey heard her laughter and thought, ‘Oh god, there are laughing goddesses in my house.’ Thinking so, it ran out of the house. The monkey kept running till it came across a bear.

The bear enquired, “Why are you running, gentle soul?” The monkey replied, “My dear friend, there are laughing goddesses in my house because of whom my legs were cooking and eating rice in the house. As I have prevented them from doing so, the laughing goddesses are chasing me

away." The bear was astonished, "Oh, is it really so?" The monkey pleaded, "Can you come home with me and predict my future?" The bear replied, "Okay, let us go, I will come and see what your future holds in store for you." The monkey brought the bear home and gave him some rice to make a prediction. The bear opened its plaited hair and began calling out to the deities to possess him. When the bear was about to be possessed, the daughter-in-law took out a piece of burning charcoal and threw it forcefully on the bear's head. As its hair started to burn, the bear began growling '*alay, alay*' in alarm. The bear then said to the monkey, "Oh god, the laughing goddesses in your house are over-powering." The monkey asked the bear, "Is it not possible for you to drive away the laughing goddesses?" The bear replied, "No, I cannot do so. Did you not see how the laughing goddesses threw burning charcoal on me?" So saying, the bear ran for its life; out of fear so did the monkey.

The monkey ran and ran till at last it came across a wild boar that enquired, "Hello, where are you rushing off to, grandfather?" The monkey replied, "Where can I go, grandpa? There are laughing goddesses in my house. I have got so much of wealth! The laughing goddesses have therefore settled in my house. And now they are chasing me away. No one is able to drive them away. I will give paddy, *ragi* and red grams to whosoever that manages to chase them away." The wild boar assured the monkey, "Let us go, I will come to your house and perform a ritual to chase them away. I am a great guru of the wild boar clan, can I not accomplish this?" Saying so, the wild boar went to the monkey's house.

On reaching the house, the wild boar asked the monkey, "Where are the laughing goddesses?" The monkey replied, "They are very much here." Then the monkey sat on the

verandah. The wild boar was considering an auspicious moment to perform the ritual. At that moment the daughter-in-law threw a pounding pestle on the wild boar's head. The wild boar ran away yelling and growling in pain, "No, my friend, I cannot drive away the laughing goddesses from your house." Thus the wild boar too ran away. The monkey followed the wild boar grumbling, "My wealth and riches are being wasted."

The monkey ran and ran. Finally, it came across a sambar. The sambar asked the monkey, "Oh younger brother, where are you running off to?" The monkey narrated his tale, "My dear uncle, laughing goddesses have come and settled in my house. Whosoever goes to my house, the goddesses chase them away." The sambar assured the monkey, "My younger brother, come let us go. I will chase away the laughing goddesses, however powerful they may be. Why should your wealth and riches be wasted? But what will you give me in return?" The monkey replied, "I have got paddy, red gram, horse gram, and a lot of other food. I will give all of it to you if you can help me. But please make sure that you drive away the laughing goddesses from my house." The sambar agreed happily, "Yes, let us go." Thus they went to the monkey's house.

The sambar said to the monkey, "Bring me some benzoin and burning charcoal." The monkey gave some burning charcoal, benzoin and rice to the sambar. The sambar said, "Let me decide upon an auspicious time." The sambar kept nodding its head and horns as part of the ritual. At that very moment the daughter-in-law struck the sambar in between its horns with a pestle. The sambar yelled out, "No, my friend, I can't do this. I cannot face the laughing goddesses in your house." And so saying the sambar ran away. The

monkey too ran, lamenting “Oh god, if you too can’t do this who else can help me?”

The monkey ran and ran and finally met a tiger. The tiger asked, “Where are you going my friend?” The monkey replied, “You see, there are laughing goddesses in my house. Can you come and chase them away?” The tiger agreed, “Alright, let us go, I will chase them away.” The monkey brought the tiger to its house. While the tiger was trying to decide upon an auspicious moment, the daughter-in-law hit the tiger with a staff. The tiger too ran away.

In this way, the monkey brought birds, foxes, monkeys, and deer from the forest to his house. All the birds and animals tried to chase away the laughing goddesses but in vain. Then the monkey thought, “The entire community tried but has been unable to chase the laughing goddesses away. If I continue to live here the laughing goddesses will kill me. I should go away elsewhere.” Having decided so, the monkey left its house and ran away. Thus the daughter-in-law got the house to herself. She became rich and began to live happily.

Meanwhile, her husband and his family were living a life of poverty. The crooked old man had died of hunger. The fortune had favoured the youngest daughter-in-law. The old man’s wealth gradually disappeared and the family became poor. The seven brothers had to make a living by begging around the village. The old woman was still alive. So were her sons, the seven brothers and her six daughters-in-law. On the other hand, the youngest daughter-in-law had been fortunate and was living comfortably in the monkey’s house. Her husband’s family had become poor. They had to go around looking for work and lived by the wages they earned out of manual labour.

One day the family decided to move to a distant place in search of farm work as they could no longer bear the hunger. They left for a far-off place. On their way they saw a house and exclaimed, "Oh look, there is a house over there. Let us ask if we can get some work. There is no work on hand and we have nothing to eat." Thus they approached the monkey's house. On arriving at the house they saw a very sophisticated wealthy lady. They were not able to recognise her. They asked, "Kind lady, do you have any work for us?" She replied, "Yes, there is some work you could do for me." They further asked, "What kind of work do you have for us?" She replied, "You may clear the jungle for cultivation." They requested, "Oh god, we are unable to bear being hungry. Could you please give us some gruel first?" At that moment the daughter-in-law recognised them and thought, "Oh my god, these are my brothers-in-law and there is also my husband with them." Thus realising, she boiled some gruel, cooked some rice and served them a meal.

After serving them food she made them go and sow red gram. After a few days she invited them home and asked, "Would you like to eat some cooked rice?" They all readily said yes. The brothers did not know that she was their sister-in-law. But she knew that they were her brothers-in-law and that one of them was her husband, and the women were the wives of her brothers-in-law. But they had not recognised her as yet.

One day the daughter-in-law slaughtered a goat, cooked some rice and invited her family to a feast. They wondered, "What a surprise! Why is she offering us so much food with such affection?" She asked them all, "Where are you from?" They replied, "We come from a far-off village." She probed further, "How many brothers are you?" They replied, "We are seven brothers and the old woman, our mother is still alive."

She continued, "Do you have all your sisters-in-law with you?" They replied, "No, not all of them are alive. When my father asked us to kill one of them, our younger brother took his wife away saying that he would kill her." She further asked, "Which brother was it?" They pointed to their youngest brother, "He is the one." She asked the youngest brother, "Did you kill your wife?" Her husband replied, "No, I did not kill her. But being afraid of my father, I left her in the forest and returned home."

The woman thus made sure that one of the brothers was her husband. She prepared rice, vegetables, sweet cakes and other desserts and offered them a feast. Later, she revealed to her husband, "Look, I am your wife, you are my husband. The rest of you are my brothers-in-law and sisters-in-law." Her husband wondered, "Are you indeed my wife?" She said to them, "Yes, it is me. This house belongs to a monkey. The monkey left the house and ran away. And so I am living here alone with all his wealth. All of you can stay here with me in this house. Where else will you go? We can all stay here happily. Had you not advised my husband earlier not to kill me, he would have taken my life. Your father, the old man had insisted that I should be killed."

Then the seven brothers recognised the woman. They cried and wept with joy at their reunion. They were now rich and lived happily ever after.

haki dahti kata

ru na:ta rukan ma:zan masun. evan bezek ma:zan. e: ma:zan ta:ka haki ma:nay 'bu:ti hi:da, haki kidanba' isihi bu:ti hi:tun. a:re dinek e: ma:zan ta:ka a:re rukan hasun, "ma:zan! a:re hi:da bu:ti" isun. e: ma:zan isun "sala, ineliŋ a:n bu:ti hi:ttu a:r esaŋesaŋ i:n tissi? hala, ne:nz hi:davu" inze ma:zan isun. eda:k e: haki ma:nay "a:vu, maŋka haki kidanba. ne:nz hi:davatihi a:vuhe. a:me ha:duŋ" haki ma:nay isiŋ. eda:k ma:zan "niŋka haki kidanba. haki inahandi?" eda:k e:vahiŋ isiŋ "i:ne haki dahtiba gi?" "hā, a:n haki dahiba" isun. "i:ne haki dahtiba isihi hala, haki dahka" inze e:vahiŋ isiŋ.

eda:k e: ma:zan 'haki inahandi' inze haki dahkadek hasun. prey ma:ŋek, da:ri ri aḍḍa, merziŋ gidek, za:r gidek, kuyke zuḍek, a:r hendra-gundra ahtun a:re gu:ra ruṇḍi ta:ka dumtun a:re haki dahkade:k hanunba. halze halze peneta vanze tisun. e: vanze tini ta:ka kulya ruṇḍ hali. "iŋkanati hayi? iŋka hanziba?" inze kulya venbay e: ma:zanka. e: ma:zan vetsun "a:vu hay, a:ne ka:ṭkuranata, ma: na:ṭni haki ma:nay dinapati haki, haki inbaniŋ. eda:k haki inahandi inze a:ne haki dahkaba" inze kulyaka isun e: ma:zan.

e: kulya kuyke zu:ḍek e: ma:zan ahi:di hu:ri. "a:vu, i: kuyke inakide:k u:diba hay!" "a:vu, hay! a:n peneta pa:gze tinze:k u:yiba". e: kulya ini "a:vu hay! i:n rukati paṇḍra:di, a:re pene huṛta la:vi. a:nme ni: lahaŋ va:yi, pene tu:ssame" inze kulya ini. eda:k evan "za hayi, va: pene tu:sadime. beleke rukata paṇḍra:yi" inze e: ma:zan isun.

a:re ma:zan gu:ɾata duntun a:re kuyke gu:ɾata la:di kitun. ‘za hay!’ inze kulyaka isun. eda:k kulya ini “a:vu, hay! i:n to gu:ɾata dumti a:n ni: ka:lka:l va:yi. de: kuyke gu:ɾata la:di kiva. pi:nke gehpa:daniŋ. kuyke a:ne ahide. ni: ka:lka:l a:ne kuyke tayi” inze e: ma:zanka kulya ini. ma:zan isun “unda ha:y, kuyke i:n aha a:r na: ka:lka:l va: ga:ti taɳanta kuyke pa:gduhu a:re tinzuhume” inze ma:zan kulyaka kuyke hi:tun.

e: kulya ini “i:ne gu:ɾata dumtati, a:ge a:ge halzi manamde. a:ne ni: ka:lka:l de:ɳa:z va:yide. ga:ti taɳanta ka:s manza naŋka”. inze kulya ini. eda:k ma:zan hasun. kulya de:ɳa:yi. ma:zan e: ga:ti taɳanta hasun a:r ka:ta manun. i: kulya de:ɳa:yi a:re ma:zanka ‘hasune gi’ inze huɾi. ma:zan to hasune ga:ti taɳanta. i: kulya de:ɳa:yi a:re peneta zuðek kuykeka tina:tintuki. a:re ru pe:n aɳza:ydi mande.

e: ma:zan ‘va:nde va:nde’ inze ka:tun a:re “a:vu, kulya va:vude, huɾgata” inze hasun. kulyaka paŋka:vatun. “ta:ya kaŋti kulya, na: kuykeka tinzi hi:day ɾe:! a:n hukre pa:ktu a:r tisudema” inze pene ka:ta ka:ta huɾkaha hanunba. e: kulya kuy pe:n aɳza:y a:re ‘kek kek’ kindba. e: ma:zan inaŋdi ‘kek kek’ kindba inze huɾgatun. ‘sala kulya’ isun ar ne:ɳuŋka ahtun. “sa:la na: lahaŋ va:yi intsi a:re na: kuyke i:bahe ga:ta tinziba”.

inida:k kulya “a:vu hay, naŋka gaðelta heɳde:k ihta” inze kulya ini. e: ma:zan kulya gaðe:lta ru kukya ihtun. eda:k e: kulya e: kuy pe:n te:ki. eda:k “huɾam ha:y, ni: kuy a:n tisun na”. “sala, i:ne na: lahaŋ va:yi intsi a:r na: kuyke ina:k tinzi hi:ti? niŋka ne:nz ɾraktade” inze ru la:t tuktun. “anahay anahay, na: pu:ta pida:nde, ilekize tugdava, naŋka beze:k tina:m tina:m ihta:yda:k ni: kuyke tisun, hay”. “sala na: kuyke ka:gzi hi:da, nuyle niŋka pa:gda”.

“pa:gda hay, esaŋme niŋka be:ruŋ ruɳd a:titihi a:ne ba:say kida”. inze kulya ini. “sa:la kulya, na: kuyke tinzihi:ti a:r i:ne esaŋ va:di a:r naŋka ba:say kiddi?”. eda:k kulya “esaŋme hay, niŋka be:ruŋ ruɳd a:dande, niŋka be:ruŋ a:tihi naŋka a:rka va:, niŋka a:n ba:say

kidade”. inida:k e: ma:zan ‘ta:ya kaṇṭi kulya na: kuyke tinitu a:re tinake. ṭraktiḥi gi pa:kṭiḥe hi:danta gi?’ isun a:r ma:zan hasun e: ga:ṭi taṇanta. a:r gu:ṛa dumtun a:r hasun iṅka mika:tita:ka.

e:ba te:liṅ ni: pi:ṛi kiz masir. e:ba ma:zan ni:katun a:r mika:yi a:r gu:ṛa lahaṅ zetun a:re te:lika isun “a:vu ṛe:, aba, i:ba ne:nz(e) heṇḍek hunzi. baha harṭi ṭa:y hi:da:d” inze e: ma:zan e: te:lika isun. teli e: ma:zanka isun “hunza, ni: gu:ṛaka i: te:ligaṇa ḍakita geha a:r i:ne de: inza hunza” inze te:li ma:zanka isun. eda:k e: ma:zan te:ligaṇa ḍakita e: gu:ṛaka gehtun a:re ru inza ta:ne ra:nda-ba:ḍa kiz tisun a:r e:ba hunsun.

na:lhi viṅgi. e: teli, teligaṇa bitra e: gu:ṛaka pu:tun. a:re e: teli kuhta manun. a:re e: ma:zan niṅgtun ‘halide’ inze va:tun a:re gu:ṛaka ‘na: gu:ṛa iṅka hali’ inze huṛkatun. e: gu:ṛa teligaṇa bitra mande. i: te:lika isun “na: gu:ṛaka inakide:k teligaṇa bitra pu:t(t)a manzi?” eda:k e: teli “i:n tu ru buska aḥti a:r va:ti. ‘i:ba hunzi’ inida:k a:m baha-ṭa:y hi:ttuṅ. i:n esaṅ gu:ṛa tat(t)a manzi?” inze ma:zanka teli isun. eda:k ma:zan “dettu na: gu:ṛa. inahpaṅ i:ne gu:ṛa tatta la:vi inziba” eda:k teli isun “de: gu:ṛa tu ma: te:ligaṇa eri. i:ne inahpaṅ na: gu:ṛa inziba”. “avu, na: gu:ṛa” inze ma:zan isun. eda:k e: te:li “idi ni: gu:ṛa a:vu hel” inze ṭrakhe pe:ytun.

eda:k ma:zan e: ku:ṭṭa hasun. “a:vu, agyā! a:ne gu:ṛa tat(t)u a:re te:ligaṇa ḍakita geha masu. e:ṭka na: teligaṇa eri’ inze e: teli ḍaray kidanunba” inze evan ripuṭ kitun. eda:k e: telika e: ku:ṭṭa:bu a:rpikitun. rukan sapra:si a:rkaton. e: teli va:tun. a:r ku:ṭṭa:buka zuva:r kitun.

eda:k ma:zanka a:re te:lika ruṇḍi ḍakita liptun. ‘teli’ ‘inandi agyā?’ “i:ne inakide:k ivanka ḍaray kidiba” inze ku:ṭṭa:bu te:lika isun. eda:k teli isun gi “a:vu, agyā! te:ligaṇatu gu:ṛa eri a:r de:ttu na: gu:ṛa” inze e: te:li isun. eda:k e: ma:zan isun “a:vu, agyā! de:d na: gu:ṛa. teligaṇa ḍakita geha masu. evan e: bitra pu:t(t)un a:re ‘na: gu:ṛa’ inze ḍaray kidanunba” inze ma:zan isun. eda:k ku:ṭṭa:bu isun “i:n gu:ṛa tani ve:ṛa inar sa:kiṅ manir gi?” “a:vu, agyā! a:n tu rukata va:z masu. naṅka sa:ki la:vun. mata:r

peneta gu:ra tani ve:ra rukan hurgatun". eda:k ku:ɬba:bu isun. "hala, evanka a:rhi taka. viŋge dos bazata mi: bisa:r kiyi". eda:k ma:zan pene pene halze masun 'na:tanarka a:rka' inze.

peneta e: ta: kuyke tisi kulya mani. ma:zanka ini e: kulya "iŋka hanziba ha:y!" "a:vu ha:y, e: u:z masu e: gu:ra ruka rukan teli ɖaray kit(t)un teli gaŋa eri inze. eda:k a:n ripuɬ kitu. ku:ɬba:bu isun gi sa:kiŋka a:rhe taka. viŋge dos baza:tik bisa:r kiduhu inze insun, eda:k a:n sa:kiŋka a:rkaba". "hě, iŋka hanziba hay, a:ntu va:yide, za:" inze kulya ini. e: ma:zan a:r e: kulya pene na:lek le:vta:ze hasiŋ. a:re ku:ɬ ɖakita hunsiŋ.

na:lhi dos baza a:y. ku:ɬba:bu va:tun. e: telime va:tun. a:re kulya a:re e: ma:zan ku:ɬta hasiŋ. kulya e: kuɣenta kuhi. e: ma:zan litun. e: teli me litun, rukuɬ litun. sa:bi te:lika iza:r kitun. a:re evan 'na:ɖvara' inze e: te:li isun. e: ku:ɬba:bu ma:zanka isun. "ni: sa:ki inan, tat(t)i gi?" inze isun. eda:k "uvan agyā" inze tu:sun. eda:k e: kulya u:ba ɖu:ginba. e: ku:ɬba:bu "e:y, i:n sa:ki gi?" inze e: kulyaka ra:ga:tun. a:r isun "sa:la! i:ne ru kulyaka tat(t)a manzi. i: kulya ɖu:ginba. a:re de: kulya niŋ sa:ki a:dan?" 'hā, agyā' inze ma:zan isun.

eda:k ku:ɬ ba:bu isun "e: kulya! inaŋɖi punzi?" "a:vu, agyā naŋka ɖu:guliŋ zettaniŋba, heɣdek manita, harta ra:ti hunzvayde" "inakide:k hunzvati?" e: ku:ɬba:bu isun e: kulya ini "agyā! ma: bandta e:y mi:bani e:yka, iske ahi:di mani. e:tka harta ra:ti ha:tpaha ha:tpaha hunzvatu de. eda:k ɖu:guliŋ zettaniŋba". eda:k ku:ɬba:bu isun gi "sa:la kulya, mi:ba dinta e:y(u)tik iske ahpanda:ndi huɣta manzi". "hā, agyā, ku:ɬba:bu! mi:ba dinta teligaŋa gu:ra erpa:ndi huɣta manzi. e:ttu lua. inahkiz gu:ra eri" inze kulya ini.

eda:k ku:ɬba:bu "are hat kata kulya inzay" isun. a:r e: telika "e:y te:li, i:ne gu:ra hiya. evan gu:ra ruka teligaŋa eri inze hakri kidiba" inze telika isun. eda:k teli la:zpa:nti leke a:tun a:r e: ma:zanka gu:ra hi:tun. e: ma:zan gu:ra u:tun. e: kulya a:r ma:zan hasiŋ. e: kulya ma:zanka ini "huɣa hay! niŋka a:n intsa mantsu – kuyke titsi ba:ɬa

ba:say kidda inze intsa mantsu. ba:say kittu gi a:vu” inze e: kulya ma:zanka ini. “hã, hay ba:say kitti” inze e: ma:zan isun. a:r e: ma:zan ta:ba:ta hasun. e: kulya ta:ba:ta hali.

naḍḍi

A Journey in search of Hunger

In a certain village there lived a rich man. He was extremely wealthy. Whenever poor people came to him saying, “Give us some money, we are hungry”, he would readily help them. One day someone went to him for help. The next day the man went again to the wealthy man and insisted, “Please give me some more money.” The rich man felt annoyed and said, “You have come yet again? I gave you alms only yesterday and you have spent them all so soon. Get out of here. I will not give you any more alms today.” The poor man pleaded, “Sir, I am famished. It will not do if you do not give me something today. Please help me or I will die.” The rich man argued with the poor man and said, “You say that you are hungry. What kind of an animal is hunger?” The poor man asked him, “Do you wish to search for hunger?” The rich man replied, “Yes, I am trying to look for hunger.” The poor man daunted him by saying, “If you say that you are looking for hunger then you should go out in search of it.”

So the rich man went out in search of hunger. He carried one *mann* of rice, two *addas*¹ of lentils, one *gidḍa*² of chillies, one *gidḍa* of salt, a pair of fowls and a few clothes with him. He mounted a horse and went far and wide in search of hunger. After having travelled a long distance, he cooked

¹ *addas*: a measure of grain

² *gidḍa*: a measure of grain

some food and had his meal. To this place where the rich man was cooking and having his meal, a fox came and asked, "Hello friend, where do you come from? Where are you going?" The rich man replied, "I belong to Katkura. A poor man of our village complains daily of hunger. So I am traveling in search of hunger to find out what it is."

The fox noticed the pair of fowls with the rich man and asked him, "Why are you carrying these fowls?" The rich man said, "Friend, I am carrying these to skin them and eat them on my way." The fox said, "You are alone and are likely to feel scared. Moreover, you have never traveled on this path before. Therefore, I would like to come with you to show you the way." The rich man agreed and said, "Okay my friend, come along with me. Let us start now. You can show me the way. It is nice of you to join me. I would have felt scared by myself."

The rich man mounted his horse, placed the fowls on horseback and said to the fox, "Come on, my friend, let us go." But the fox stopped, "No, my friend, you go on horseback. I will follow you on foot. But please do not keep the fowls on horseback. They will soil you with their excrement. I will carry the fowls and bring them with me." The rich man agreed, "My friend, you may hold the fowls and follow me. We will cut and eat them when we reach the *ghat*³." So saying, the rich man gave the fowls to the fox.

As they started on their journey the fox said to the rich man, "As you are riding, you may please lead the way. I will follow you closely on foot. You should wait for me down the *ghat*. I will meet you there." The rich man went riding away. The fox was soon left behind. The rich man reached the end of the *ghat* and waited for the fox. The fox remained way

³ *ghat*: a mountain pass

behind the horse and made sure that the old man had moved ahead. When the fox was sure that the rich man had gone ahead, the fox stopped for a while and ate both the fowls. Now, while the fox was eating the fowls a bone got stuck in its throat.

The rich man waited and waited for the fox to arrive and then said to himself, "No, the fox may not come. I must go back and look for it." So he started his journey back, tracing back the path on which he had traveled. But he could not find the fox. He kept looking for the fox in every bush on the way, saying to himself, "Oh, the wretched fox might have eaten away my fowls. I had planned to eat them myself." However, as the fox had a bone stuck in its throat, it was trying to throw it up, making sounds of '*kek kek*'. The rich man heard the sound and started to look around. Soon he lay hands on the fox and held it by its tail, "You wretched idiot, you said you will follow me but instead, you have eaten my fowls."

The fox began to beg mercy of the rich man, "My friend! Hit me hard on my throat." The rich man punched a blow on the fox's throat. Immediately, the fox threw up the bone that had got stuck in its throat. Then the fox said to the rich man, "My friend, I have eaten your fowls, have I not?" The rich man shouted angrily, "You crook! You said that you will follow me. Why then did you eat my fowls? Now I will thrash you." So saying, the rich man kicked hard at the fox. The fox yelled out in pain, "Have mercy, my friend! Please do not kick me so. My stomach might burst open. I was overcome by a very strong desire to eat the fowls immediately and so I ate them." The rich man shouted, "You cunning crook! Buy me a pair of fowls or I will kill you." The fox pleaded, "Do not kill me, my friend. I will come to your rescue on some occasion when you are in trouble." The rich man shouted, "You

wretched fox! You have eaten away my fowls. And anyway, when will you ever meet me again to help me?"

The fox replied, "Anytime you like, my friend. Whenever you find yourself in trouble you may call upon me for help. I promise to protect you." The rich man was moved by the pleas of the fox and thought, "Anyway, the wretched fox has eaten my fowls. So let it go. I will not get back my fowls even if I kill the wretch." Thus, the rich man went down the mountain pass. He mounted the horse and rode on until he reached a village at dusk.

In the village the rich man saw a man pressing oil at the oil-press. It had become dark by now. The rich man got down from the horse and asked the man, "Look here, gentleman, I need to sleep tonight for a while. Please give me some space to stay." The oil man replied, "Alright, you can sleep here for the night. Tie your horse near the oil-press. You may sleep in the house over there." The rich man tied the horse to the oil-press. He then went to the house, cooked some food, had dinner and went to sleep.

The rich man woke up at dawn. Meanwhile, the oil man had pushed the horse into his oil-press and was squatting nearby. Planning to move on, the rich man went to the oil-press. He looked around but could not see his horse. So he asked the oil man, "Where has my horse gone? Why have you pushed my horse into the oil-press?" The oil man replied, "You came here carrying a bundle of clothes. I gave you a place to stay here at your request. Whenever did you bring a horse with you?" The rich man pointed to his horse and said, "That is my horse. How can you say that I did not bring a horse with me?" The oil man argued, "Oh that horse was delivered by our oil-press. How can you claim it as yours?" The rich man pleaded, "No, that is my horse." The oil man

shouted back in reply, "No, this is not your horse." The oil man then beat up the rich man and drove him away.

The rich man approached a court of law and reported to the judge, "Your honour! I had brought a horse with me that I tied to the oil-press belonging to this man. The oil man is now threatening to take away my horse by saying that his oil-press has delivered the horse." The judge summoned the oil man. The oil man came to the court and greeted the judge.

The judge ordered the rich man and the oil man to stand next to each other. Next, he summoned the oil man and said, "Oil man, why are you threatening the rich man?" The oil man said, "Of course not, my lord. My oil-press has yeaned the horse. And so the horse belongs to me." On hearing this, the rich man began to plead, "No my lord, the horse is mine. I had tied it to the oil-press. The oil man pushed it inside the oil-press and he now claims that the horse belongs to him." The judge questioned the rich man, "Are there any witnesses who have seen you bringing the horse?" The rich man replied, "No my lord, I had come alone to the oil-press. I do not have any witness. However, some people saw me on the way while I was traveling on the horse." The judge then ordered the rich man, "Go and bring a witness. I will take up your case at ten o'clock tomorrow morning." The rich man hurried back to call the villagers as his witness.

On the way, the rich man came across the fox that had eaten up his fowls. The fox asked the rich man, "Where are you rushing off to my friend?" The rich man narrated his tale, "My friend, you know that I was riding a horse. An oil man has claimed that it is his oil-press that yeaned the horse. When I reported the matter in the court of law, the judge asked me to bring forth some witness by ten o'clock tomorrow morning. So I am going to find some witnesses."

The fox said, "Don't bother. Come, let us go back. I will come with you as your witness in court." So the rich man and the fox returned by the same path. They slept overnight near the court building.

At ten o' clock the following morning, the judge arrived at the court. The oil man also came to court. The rich man and the fox entered the court chambers. The fox squatted in a corner. The rich man stood up. The oil man also stood up on the other side. The judge once again asked the oil man about the horse. The oil man claimed, "The horse is mine." Then the judge turned to the rich man and questioned, "Who is your witness? Have you brought a witness to court?" The rich man said, "Yes, my lord, he is over there," and pointed to the fox. At that moment the fox was asleep. The judge became angry and admonished the fox, "Hey! Are you the witness?" Then he shouted at the rich man, "You stupid man, you have brought a fox as your witness? And now the fox is dozing off in court. How can a fox be your witness?" The rich man could only say, "Yes, my lord." Then the judge questioned the fox, "Hey! What do you know about this dispute?" The fox replied, "Excuse me, my lord, I am feeling very sleepy. Please wait for sometime. I spent a sleepless night yesterday." The judge asked, "Why did you not sleep last night?" The fox said, "My lord! The water in our village tank had caught fire. It took me all night to put out the fire and therefore I could get no sleep. So I am feeling drowsy now." The judge laughed, "You cunning fox! Have you ever seen at any time water catching fire?" The fox replied sarcastically, "Yes, your honour! In the same manner, have you ever seen an oil-press giving birth to a horse? The oil-press is made of metal. How can it give birth to a horse?"

The judge realised that the rich man was telling the truth. He delivered his judgement, "Oil man, give back the

horse to the rich man. You are cheating him by claiming that the oil-press bred the horse.” The oil man felt ashamed and gave the horse back to the rich man. The rich man took his horse and left the court with the fox. The fox reminded the rich man, “Look, my friend, when I ate your fowls I had promised you that one day I will come to your rescue. Did I or did I not protect you?” The rich man thanked the fox, “Yes, my friend, you saved my life.” So saying, the rich man and the fox went their separate way.

Apologues

kulya kata

ru de:sta rukan masun. evan na:ṇaṅgme be:t, ve:rame be:t kinunba. e:van bula:za:ze sa:t ra:ti sa:t miden a:yde evanka harṭi za:tme, zi:ve:ṛme pa:nvuba, sa:t ra:ti sa:t mi:den a:yde. evanka haki kindba, ehki kindba. evan ehkitiki hakitiki 'na:guṛta e:y unime' inze hasun. evan e:y usun a:re ru martaṇanta kuhtun a:r ge:ṇṭun.

niyā bara ruṇḍi, burka ruṇḍi e:y unga va:tiṇ, uniṇba. evan ningtun, huṛtun, 'inah kide' isun. 'baratiki uytihī burka re:ka va:nde' isun. 'burkaka uytihī bara ihpadan' eleg bis:ar kitun. 'i:ba bisa:r kivude' isun. 'na: himṇa va:kṛa hakitiki ha:ndba. sa:t ra:t sa:t mide:n a:yde. a:ti katanṇ a:yakenṇ. baratik uyide' isun. evan baratik uytun. baratik uyida:ki burkatiki ihpahtuki. am aḍḍida:ki bara ha:yī, burka ha:yī.

niyā hali na:ṅgtrehe e:y ungadek. evan baratik uytun a:re hunznunba. na:ṅg trehe hali. evanka muṅgelta kuṭi. evan *anna anna* isun. evan amlahaṇ puṭṇiṅga ihtun. ede:k treheme ha:yī. e:vanme ha:tun na:ṅgtrehe kuṭida:k.

ha:yda:ki kulya ruṇḍi hali e:y ungadek. evarka huṛi – burkatik huṛi, baratik huṛi, evanka huṛi, trehetik huṛi. apke velke ṭuṭeta iṭṭun. evan ṛe:ṅgta manun. evanka kulya huṛi a:re harda:ndba. 'ivanka dine:k tini, trehetik dine:k tini, baraka sa:ri din tini, burkaka pa:s din tini'. harda:ndba, e:ndinba. na: hi:mṇa va:kṛa barheki zi:niṇ. vel na:riṅka huṛi 'i: vel na:riṇ dine:k tini' inige. ruku:tini vel na:riṇ katray kindba. tipṇiṅga naḍi. e:dek so:kna:ṛata vel(e) ihi. eda:k kulya ha:yī ṭaṇte. bara eni, burka ini,

evan eni, trehe evan mu:mta. evan tuṭeta velke, amke re:ta maniŋ. velke ḍakita kulya, edme ha:yi vel ihida:k.

The Story of a Fox

Once there lived a man in a certain place. He used to hunt day and night. Once he wandered for seven days and seven nights but yet he was unable to find any animal, big or small. Seven days and seven nights had passed by. The man was feeling very hungry and thirsty. Thinking that he would have at least water to drink, the man went to a river. He drank water from the river and sat under a tree, leaning against its trunk.

At that moment a wild boar and a tiger came to the river to drink water. The hunter saw them and immediately sprang to his feet. He felt perplexed, “What should I do? If I shoot the wild boar, the tiger will attack me. If I shoot the tiger, the wild boar will strike at me with its tusks.” Finally, he decided and said to himself, “I will not lose heart. My children are dying of hunger. It is already seven nights and seven days since they had anything to eat. Let whatever fate has in store for me, happen. I will shoot the wild boar.” The hunter shot at the wild boar. When the arrow pierced the wild boar, the boar, bounding in pain, struck at the tiger with its tusks. The boar died. The tiger also died.

After some time a cobra came to the river to drink water. The hunter, having shot the boar, had fallen asleep. The cobra slithered near the hunter and bit him on the nose. The hunter screamed, “*anna anna.*” Immediately, the hunter struck at the cobra with his arrow. Thus, the cobra died. The hunter also died of the cobra’s bite.

Soon a fox arrived at the river to drink water. The fox saw them all - the tiger, the wild boar, the hunter and the cobra. The hunter had bows and arrows tied around his waist. He was lying dead, flat on his back. The fox saw the dead hunter and felt happy. It thought, "I will eat the hunter on the first day. I will eat the snake the next day. Then I will eat the boar for another four days. I will then feed upon the tiger for the next five days." The fox was feeling very happy and began to dance with joy. It thought, "My children will be very happy on getting to eat so well." The fox saw the hunter's bow string and thought, "But first, I will chew the bow string." The fox bit forcefully on one end of the bow string. As the fox dug its teeth into the bow string, the string snapped with the sudden force and hit hard on the fox's throat. The fox died immediately.

The wild boar lay on one side and the tiger on the other. The hunter lay on the other side, and the snake, near his face. The bows and arrows hang from the hunter's waist. Hit by the bow string, the fox lay dead near the bows. Thus, in trying to kill each other, they all died.

ni:se, maga:r a:r kulya, burka kata

ru na:guṛta ru tu:ge mar mani. e: tu:geŋ a:kta masiŋ. e: tugeŋka maga:r dinapati tinbaha mani, a:r ru ni:se e: tu:geŋ tingay. e: magar me tingay. maga:rka ni:se venbay “i:ne inakika va:ti”? inze. eda:k maga:r ni:seka vesi “a:ne dinapati i: marta tu:geŋ tinbaka va:yi. eda:k ne:nz me tu:geŋ tinga va:tu” inze magar ni:seka vesi. eda:k ni:se “i:ne a:r a:ne tu:geŋ dinpati tinbaduhu” inze ini. eda:k ni:se a:r maga:r dinapati tu:geŋ tinbaha masiŋ.

dine:k ni:seka maga:r mane pa:siki ‘i: ni:se u:ŋe he:y(i)n’ inze mane pa:siki. a:re ni:seka ini gi “hayi: i:ne a:r a:ne tu:geŋ tinbaduhu dinapati. ne:nz(e) i:ne ma:(i)nza va: i:ne viŋge mi:nza va:yi” inze ni:seka maga:r ini. eda:k ni:se “mi:nza va:tihi naŋka i:ne inaŋdi hi:ddi?” inze maga:rka ni:se ini. eda:k maga:r ni:seka vesi “ma:nza za:muŋ, mahkeŋ, ka:ŋe, bu:daŋ, ɖu:mraŋ, va:ŋgeŋ, be:zriŋ, zu:niŋ, ka:ŋiŋ, bi:riŋ isek ku:r ma:nza maniŋ. i:n va:tihi i: viza:ne tinzi. za: ma:nza”.

eda:k ni:se isek ku:r mande a:ne hukre tini. maga:r inza a:ne hali inze mane pa:siki. a:re maga:rka “za: hayi, mi:nza a:n va:yi, hanzuhu” ini. eda:k maga:r “va: hanzuhu”, inze a:ri a:re “i:ne na: ga:gaṛta dumda, a:ne va:rki kizi ma:nza u:da. puku: inze ga:gaṛta kuhe manza” inze maga:r ni:seka ini. eda:k ni:se maga:r ga:gaṛta kuhi a:re maga:r ni:seka va:rki kize u:ndba.

kele kele ɖeŋga darata ni:seka maga:r tinze:k hakri kize u:ndba. ni:se mane pa:siki ‘aba:ri i: maga:r kele kele ɖeŋga darata u:danba’ ini. a:re maga:rka venbay “hayi

ha:y! naŋka kele kele deŋga darata u:ddiba. a:ne e:yu guhpatihi inaha:yi”? inze maga:rka ni:se ini.

eda:k maga:r ni:seka ini ge “i:ne mule e:y mi:bavi, i: deŋga darate:k hassihi i:ne e:y mi:ti leke ni: ga:ga:rta ma:si manvadde. i:ne hul(e)he diha:di. iŋte:k hanzuhu. iŋtek halvatihi, e:y munzvatihi i:ne ma:si a:ta manzi. kiskis(a) a:ze diha:di. ma:nzani ma:yahin, ma:bar huṛdatihi kiskis a:daniŋ. a:re i:ne kiskis(a) a:ndika inakide:k i:ba a:rhe tatiba” inze za:muŋ, mahkeŋ hi:daviŋ. a:r maŋkame ma:nza ta:y hi:daviŋ. rikatah(a)ka ṭrakhe, ṭrakhe pe:ydanin. ebuṭik a:me rikataha tinze:k pa:ntavu. hakitik ha:duhu. i: deŋga darati hanzuhuze ebuṭik ma:ya, ma:ba hard(a) a:daniŋ a:re tinze:k mahkeŋ, za:muŋ viza ku:r tinze:k hi:daniŋ, iŋtek za:”! inze ni:seka maga:r ini.

eda:k ni:se hate kaḍe: inze e: daratik handba. halze halze bezekhe musinba. eda:k maga:rka “hay ha:y! naŋka paṇḍra ihtanba, inah ki” inze ni:se magarka ini. eda:k maga:r “paṇḍr(a)a:va. a:n tu mani. i:n e:y guhpatihi niŋka ba:say kida” inze maga:r u:ndba. u:y a:r deŋga darata metkay. eda:k ni:se e:y guhpanba. e:y guhpani ve:ṛa ni:seka ne:ŋgu:ŋ maga:r ahi a:r darata ṭaŋkay kize u:tkanba. eda:k ni:se “pihta, hay pihta! a:ne e:y(u) guhpaba, heṇḍek masihi ha:yide” inze maga:rka ini.

eda:k maga:r ni:seka ini ze “sala pusi gi? za:muŋ, mahkeŋ, ka:ŋe, kaṭin, birin, kamlaŋ tini inze va:ti. niŋka a:ne hakri kize ta(t)tu sala. niŋka a:ne ne:nz ni: ṭṇa:keŋ tinzade” inze ni:seka maga:r ini. eda:k ni:se “aba:ri, hay ha:y! naŋka eleg inze e: tu:ge marta vesatihi ina a:yi ma. na: ṭṇa:keŋ tu tu:ge marni pulkata iṭ(t)a mani, u:dniŋ inze tavatu. ṭṇa:keŋ tini inze vesehe mansihi a:ne na: ṭṇa:keŋ tat(t)udema. naŋka inakidek ma:lya ma:lya ne:ŋguŋ ahe darata u:ndadiba? a:re i:ne ṭṇa:keŋ tinze isihi za:! e: tu:ge marta na: ṭṇa:keŋ iṭṭa mani. rukati ri din gi ti:n din tissih me aḍvi” inze maga:rka ni:se hakri ki.

eda:k maga:r ‘hat(t)e’ inze harda:yi a:r “za: hayi! elek a:n va:yi, hanzuhu. naŋka mata:r ṭṇa:keŋ hi:da!” inze

maga:r ni:seka ini. a:re maga:r ga:gar̥ta ni:se kuhi a:r ni:se a:re maga:r marta va:tiŋ. a:re ni:seka maga:r “hay! emnehē ṭṇakeŋ” inze venbay.

eda:k ni:se ‘sala naŋka dara bitra ne:ŋguŋ ahe u:ndeme na: ṭṇa:keŋ tinze manzay’ mano pa:siki inze. a:re maga:rka ini gi “hay! na: ṭṇa:keŋ e: baṭata itta mani, za:! tinzime” inze maga:rka ni:se baṭata a:rhe u:yi. a:r baṭata maga:rka ru ṭeŋga ahi a:re ṭṛakinba. sala! ba:ŋgṭa ga:gar̥, marmara ga:gar̥, i:n sala naŋka e:y bitra hakri kize u:tti a:r na: ṭṇa:keŋ tinze mansi. niŋka sala ne:nz ṭṛakhe, ṭṛakhe pa:gda a:re kulyaka a:ri a:re ni: u:ŋe hi: sala ni: u:ŋe kulya tinzan” inze maga:rka ṭṛakhe ṭṛakhe pa:gi a:re tu:ge marta ni:se tu:geŋ tingay.

ni:se tu:geŋ tini ve:ra ru kulya tu:ge mar taŋanta hali a:re ni:seka “ma:ma hay! naŋka ru tu:ge retta tinze huṛi” inze ni:seka kulya ini. eda:k ni:se kulyaka vesi “baŋanza! niŋka a:ne tu:ge rettatihi, a:ne inaŋḍi tini. niŋka u: baṭa ta:ka ru maga:r pa:gzi hi:tta manni. hala, tinga!”. inze ni:se kulyaka ini. eda:k kulya harda:ze maga:r ta:ka hali a:re maga:rka huṛi a:re harda:ze ‘esek dalt̥i, hukre tinide’ inze kulya e:ndinba. eda:k ni:se “baŋanza! i:ne e:ndvamde. a:ne mi: ma:mata. maga:r pa:gze hi:tta mani hukre tinamde. a:ne tu:geŋ tinide” inze ni:se kulyaka ini. eda:k kulya maga:rka tindba. tinze me harṭi vahiŋ kita ahidi mani.

e:ba ru burka va:yi a:re kulyaka venbay “ina kidiba na:ti” inze burka kulyaka ini. eda:k kulya burkaka hakri ki “aku! ti:n din petek naŋka tinzek pa:ntavay, hakikidanba. eda:k na: pu:ṭani vahiŋ ve:nze, ve:nze tiniba” inze burkaka ini. eda:k burka “na:ti:! naŋka harṭi hi:z huṛda. ni: vahi ina ha:ndba, a:n tinze huṛi”. ini. eda:k kulya ini “aba:ri aku:! na: va:hi niŋka hi:da gi? a:n haki a:tihi tinbandi. vi:tsihi inaha:yi? ni: vahiŋ i:ne tina. ni:v tu ga:ṭu vahiŋ, tina. na:vtu utsu:k vahiŋ vi:zniŋ. vi:tsihi a:ne inaha:yi” inze kulya burkaka ini.

eda:k burka “haruṭi hi:da” inze kulyaka eni. eda:k kulya maga:r vahika ‘na:vahi’ inze “inda, harṭi tinze huṛa”! inze hi:yi. eda:k burka kulyaka e:ni a:re tinze huṛi

a:r “abari he:y(i)nba” ini. a:re kulyaka venbay “i:ne ni: vahi inahkize ve:nza:ti a:r tissi? naŋka vessa. a:nme ve:nza:yi a:re tini” inze kulyaka venbay. eda:k kulya “ni: gu:r na:lek pu:tata zu:pa:ya are ve:nza a:r tina” inze kulya burkaka ini.

eda:k burka ta: pu:tata gu:rna:lek kis(a)a:yi a:re kisa:yda:k burkaka nu:ndba. nu:y(i)da:k kulyaka ini “a:v na:ti! nu:danba “inze kulyaka burka ini. eda:k kulya “i:n tu aku:! kelekele kiska a:badiba. boŋku kize zu:pa:tihi na vahiŋ ve:nzek aḍdi a:r tinzi. i:n tu kelekele kisk(a)a:badiba, inah paŋe i:ne ve:nze tinze:k aḍi”? inze kulya ini. eda:k burka boŋkuniŋga zu:p(a)a:yi a:r vahiŋka ve:nza:yi. ve:nza:yida:k burka ha:yi. ha:yida:k kulya “sala, burka pussi gi? hakri kittu” inze ini. a:re burkaka kulya pu:ta baŋray ki a:r burka t̄na:keŋ tini. a:re kulya kuhi:di mani.

ta:ya burka, burka ha:ti ta:ka va:y a:re “abari na: dukra inaha:z ha:yi” inze ři:ndba. e:ba kulya ta:ya burkaka hakriki gi “ni: dukra i:ba va:zme gru:sta aḏa:ze ha:tun” inze kulya, ta:ya burkaka ini. eda:k e: burka e:ba kuhi a:r ři:ze mani. e: kulya mone pa:siki gi ‘ta:ya burkakame pa:gi’ ini. a:re haruṭi kule takay a:re e: martik a:r i: martik tu:ṇḏaykiz gehi a:re e:ba lu:nz a:z kindba. kini ve:ra ta:ya burka kulyaka venbay “inakidek na:ti:! esek ḏeŋgata lu:nza:z ki:diba” inze kulyaka ini. eda:k kulya burkaka vesi “a:ne i:ba dinapati lu:nz a:batih, na: va:ṇi zi:bun a:ze va:nde. na: va:ṇi ha:yda:k lu:nza:baha kiba” inze kulya ta:ya burkaka ini.

eda:k ta:ya burka kulyaka ini gi “na:ti:! a:n de:ba lu:nza:tihi na: dukra zi:bun a:nun gi”? inze kulyaka ini. eda:k kulya “i:ne de:ba lu:nz a:tihi ni: dukra zi:bun a:nun. i:nme lu:nz a:yama”. eda:k ta:ya burka kulyaka ini gi “na:ti:! a:n de:ba lu:nz a:yi. naŋkame ta:y hi:da” inze kulyaka burka ini. eda:k kulya ini “hala, duma! de: kuleta aham a:r zu:la:ya! a:r t̄nu:ŋga” inze kulya ini. eda:k burka ḏeŋgata dumi a:r kuleta ahi a:r zu:la:yi. a:r t̄nu:ŋgni ve:ra kule naḏi. burka taṇanta re:yi a:r ha:yi. ha:yda:k kulya burkaka ‘sala, pussigi? hakri kize

pa:gdatu' ini. a:re burka pu:ta bahray kizme burka t̃na:keŋ tini a:r kuhi:di mani.

e: burka hi:m̃na 'ma:ya ma:ba iŋka halin' inze dahkay. dahkani ve:ra ta:ya ta:baka hu:ri. ta:bame ha:ta manun, ta:yame ha:ydi mande. 'aba:ri i:bahe ma:ya ma:ba ha:yin' inze burka him̃na kuhi a:r ri:ndba. e: kulya burka him̃naka venbay "in(a)a:ti buɖa ha:y! ri:diba" inze ini. eda:k burka him̃na "a:v ba:bu, ha:y! ma:ya a:r ma:ba ina a:z ha:tin? inze ri:yiba" inze ini. eda:k kulya a:r mane pa:siki 'sala ta:ya ta:baka pa:ktune, i: hi:m̃nakame pa:gi' inze ini. a:r ru ta:ka prey pu:ki mani. prey pu:ki ta:ka burka him̃naka a:rhe u:yi. u:yi a:re e: prey pu:ki ta:ka pa:rata "de:ba nenza! nentsihi mi:ya mi:ba zi:bun a:niŋ. ma:ya ma:bame ha:ydi mani. a:ne de: pa:rata nenzida:k ma:ya ma:ba zi:bun a:tinj."

inida:k burka hi:m̃na pa:ra bitra nenzi. nenzida:k iñtin kulya hu:ti ki. hu:tikida:k pa:ra bitra burka him̃naka e: prey pu:ki kappah tuhi. eda:k burka him̃na ha:yi. eda:k kulya "pusi, sala! mi:baka, mi:yaka, niŋka pa:gdatu" ini. a:re kulya ti:ngutaka ruŋdi ta:ka kupaki a:re haki a:tihi tinze mani. kulya bahayka muhayki.

The Clever Fox

There was a fig tree on the banks of a river. The figs on the tree were ripe. A crocodile used to eat daily the figs on the tree. A wild monkey too went to the tree everyday to eat the figs. One day when the crocodile went to the tree to eat the figs, the monkey saw the crocodile and asked, "Why have you come here?" The crocodile replied, "I come here everyday to eat the figs on this tree. So I have come here today as well to feed upon the figs." On hearing this, the monkey said, "So you and I both eat the figs on this tree daily." In this way the monkey and the crocodile continued to eat the figs on the tree everyday.

One day it occurred to the crocodile that the monkey's meat would make for a very tasty meal. So thinking, the crocodile hatched a plan. The crocodile suggested to the monkey, "Look my friend, you and I eat these figs daily. We meet daily. Please come and visit my home today. I will visit your place tomorrow." On receiving this invitation, the monkey asked the crocodile, "What will you serve me if I come to your house?" The crocodile replied, "In my house I have a wide variety of food. There are *jamuns*¹, mangoes, red gram, cucumbers, bottlegourds, brinjals, tomatoes, maize, beans and black gram. If you visit me, you will get to eat all of these. Come, let us go to my house."

The monkey thought, "There is so much food available for free. If I can get to eat happily, I must go to the crocodile's house." So the monkey said to the crocodile, "Okay, my friend, I will come to your house. Let us go." The crocodile said to the monkey, "Climb onto my back, I will take you home swimming. But you must promise to sit quietly on my back." The monkey sat on the crocodile's back and the crocodile began to swim, carrying the monkey on its back.

Slowly, the crocodile began to carry the monkey into the deep waters of the lake, planning to eat him. The monkey realised the crocodile's plan and thought, "Oh my god! The crocodile is carrying me into very deep waters." So, he asked the crocodile, "My friend! You are slowly taking me into deep waters. What will happen if I swallow too much of water?"

The crocodile explained, "You see, dear friend, you never take a bath. If we go into deeper waters of the lake, you will become clean and there will be no dirt on your body. You will look fresh as if you have had a bath. You will look beautiful. So I am taking you into deeper waters. If we do not go in this

¹ *jamun*: a kind of fruit

direction, you will not have a chance to bathe and you will look dirty. If my family sees you as you are, they will take you to be a dirty monkey. They will all ask me why I have invited such an unclean friend home. They will not give us *jamuns* and mangoes to eat. They will refuse us place in my house. They will beat us and then chase both of us away. We will not get anything to eat. We may even die of hunger. If only we go into the deep waters of this lake, you will be able to bathe yourself. Then my parents will be pleased with us and they will give us mangoes, *jamuns*, and all kinds of other food to eat. So let us swim this way.”

Trusting the crocodile, the monkey agreed to its moving into the lake’s deep waters. While they were moving onwards, the crocodile tried to drown the monkey on several occasions. The monkey exclaimed, “My friend! I am feeling very scared. What are you doing?” The crocodile assured the monkey, “Do not feel scared. I will take care of you. Even if you swallow too much of water, I will still be able to save you.” So saying, the crocodile swam onwards and tried to drown the monkey into the deep waters of the lake. The monkey began to swallow a lot of water. While the monkey was swallowing the lake water, the crocodile held him by its tail and began to pull and drag him even deeper into the lake waters. The monkey pleaded, “Let go of me, my friend! Please leave me. I am swallowing too much of water. I will die if I stay inside the water even for another moment.”

The crocodile laughed aloud sarcastically, “You fool! Have you still not realised my intention? You came with me thinking that you would get to eat *jamuns*, mangoes, red gram, beans, black gram and oranges. I lied to you so that I could bring you here. I plan to drown you and feast upon your heart and liver today.” But the monkey too was clever. The monkey immediately said to the crocodile, “Oh! My dear

friend, you should have told me of your plan before. It so happens that I have left my heart in the hollow of the fig tree. I didn't bring it with me fearing that it would get wet. I would have brought my heart and liver with me if you had told me that you would like to eat them. You are unnecessarily dragging me into the lake. If you still want to eat my heart and liver, let us go back to the fig tree where I have kept them. Since you are alone you can feast on them for two or three days and still you will be unable to finish them."

The crocodile was extremely happy at this suggestion. Believing the monkey, he said, "Come, my friend! I will do as you suggest. Let us go back. But remember. You should give me your heart to eat." So the monkey once again sat on the crocodile's back as it swam back to the fig tree. On reaching the tree the crocodile asked the monkey, "Friend! Where is your heart?" The monkey quietly thought, "You wretched fool! You dragged me into the lake holding me by my tail and now you wish to eat my heart!" Aloud, the monkey said to the crocodile, "Oh my friend, I have left my heart at the river bank. Come, let us go to the bank of the river. You can eat my heart there." So the monkey took the crocodile to the river bank. On reaching the river bank the monkey took hold of a stick and began to thrash the crocodile, "You wretched animal with a twisted body and hard skin! You pushed me inside the lake waters, you deceived me, you planned to kill me and eat my heart. I will thrash the life out of you and kill you today. I will then call a fox and give away your flesh. The fox will immensely enjoy eating your flesh." So saying, the monkey beat the crocodile mercilessly and killed it. Having done so, the monkey returned to the fig tree and began to eat the figs.

While the monkey was eating the figs a fox happened to pass by. Seeing the monkey on the tree, the fox asked him, "Uncle, please drop me a fig. I would like to taste them." The monkey replied, "Nephew, if I drop the figs for you, what will I get to eat? I have killed a crocodile at the river bank and left it in the fields. You may go and eat it." The fox was very happy to hear this and went to eat the crocodile. When the fox saw the carcass of the crocodile, it began to dance with joy thinking, 'How huge is this crocodile! I will eat it with great pleasure.' The monkey who was watching this from afar, remarked, "Nephew! Don't simply keep dancing. I am your uncle. I have killed the crocodile and given it to you, so eat it happily. I will eat these figs." The fox set upon eating the crocodile.

After the fox had finished its meal it stood holding the crocodile's intestines in its hand. At that moment, a tiger happened to pass by. The tiger asked the fox, "What are you doing, my grandson?" The fox tricked the tiger by lying in reply, "Grandpa, I had nothing to eat for the last three days. I am feeling very hungry. So I am pulling out my intestines and eating them." The tiger said to the fox, "Grandson, please give me a small piece of your intestine. I will taste and see how delicious your intestines are." The fox replied, "Oh grandpa, how can I give away my intestines to you? I feed on them whenever I feel hungry. If you finish them what will become of me? You should better eat your own intestines. You have far too many, so please go ahead and eat them. Mine are very few and they will be finished in no time. What will I do then?"

But the tiger insisted, "Let me have at least a bite." Then the fox, claiming the crocodile's intestines to be its own, offered them to him, "Have them, taste them a bit and see if you like them." The tiger bit into the intestines and

exclaimed, "Oh! These are delicious." The tiger began to enquire further with the fox, "Tell me, how did you pull out your intestines? I would also like to pull out mine and eat them." The fox replied, "Tear off your stomach with your claws, then pull out the intestines and eat them."

The tiger dug its claws into its stomach and felt a sharp stab of pain. The tiger immediately cried out, "No, my grandson, I cannot do this. This is extremely painful." The fox said in reply, "Look, grandpa! You are clawing yourself very lightly. You can pull out and eat the intestines only if you tear open your stomach forcefully. How can you pull out your intestines if you dig into your stomach so lightly?" On the advice of the fox, the tiger jammed its claws forcefully into its stomach and pulled out its own intestines. While doing so the tiger died. The fox exclaimed, "You stupid tiger! Do you now realise that I deceived you?" The fox then cut open the tiger's stomach and sat down to eat its liver and heart. Having relished the meal, the fox was squatting idly when the tigress came looking for the tiger.

When the tigress saw that the tiger had died, she began to weep loudly, 'Oh, god! How did my husband die?' In an attempt to deceive the tigress, the fox began, "Your husband died after he hit himself against a tree stump here." As the tigress sat there weeping, the fox contrived a plan to kill the tigress. The fox took a creeper, tied it high across two trees and started swinging on it. The tigress looked at the fox and asked aloud, "Grandson, why are you swinging atop the tree at such a great height?" The fox replied, "My wife too has died. If I swing here so high everyday, my wife will come back to life. I am swinging so I can get her back."

The tigress was surprised and further asked, "Grandson, will my husband too get back his life if I swing up there like you?" The fox replied, "Yes, of course. If you swing like me,

your husband too will come to life. You too can swing with me.” The tigress said to the fox, “Grandson, I would definitely like to swing with you. Give me some space to swing on the creeper with you.” The fox replied, “Okay, come along! Climb the tree, hold onto the creeper like this and swing along.” The fox came down and the tigress jumped onto the tree, caught hold of the creeper and began to swing. As the tigress swung along the creeper suddenly snapped. The tigress fell down and died. When the tigress died, the fox said in ridicule, “You foolish tigress, did you not realise my plan? I deceived you so that I could kill you.” The fox cut open the body of the tigress, ate her heart and liver and was sitting idly when the cub of the tiger and tigress reached there.

The cub was looking for its parents. While looking around for its parents it came upon their carcasses. The cub saw that both its father and mother were dead. The cub felt numb with shock, “Oh god! My father and mother are dead!” So saying, the cub collapsed to the ground and began to cry. The fox who was watching all this, asked the cub, “My dear child, what has happened? Why are you crying?” The cub replied, “How did my parents die? I am crying wondering about them.” Then the fox thought of a plan to kill the cub as well. The fox knew of a honeycomb in a nearby cave. The fox took the cub to the honeycomb and said, “Enter the cave. The moment you enter the place, your parents will come back to life. I too had lost my parents. When I entered this cave my parents came back to life.”

When the fox persisted the cub entered the cave. As soon as the cub entered the cave, the fox closed the entrance of the cave with a boulder. The honey bees swept down upon the cub and very soon the cub died of the bee stings. The fox remarked happily, “You fool! You too could not realise my

clever plan. I killed your father, your mother and now I have killed you as well.” The fox collected all the three carcasses and ate them whenever it felt hungry. Thus the fox cleverly killed the entire tiger family on a single day.

kuy-kulya kata

ru kuy a:r ru kusri masin. kusri a:re kuy kize hangi gehpaha:tin. e: kuye kusrika ini “hangi! i:ne taṇanta mana, a:ne ḍengata mani” eda:k kusri kuyka ini “i:n inahkize ḍengata manzi? hakki a:vi gi”? elek inze kuyka ini. eda:k kuye “a:ne mar ḍengata e: paṛke manin tinze tinze mani. i:ne pa:ti bitra dahe tinga”. inida:k e: kusri pa:ti bitra dahe tingay. dahe tingati ve:ṛa ru kulya kuyka huṛi a:re ta:ne ini gi ‘a:ne de: kuyka inhakize tinni’ inze ba:bi ki a:re e: kuy mande mar taṇanta hali. a:r kuyka ini “mito! i:ne inakide:k rukati marta manzi? taṇanta va:! prey tata mani tinzime” inze ini.

eda:k kuye kulyaka ini “a:ne marta mani. ma: hangi pa:ti bitra hasa manun. evan va:tihi a:ne taṇanta va:yi” inze ini. eda:k kulya kuyka a:ri “va:! i:ne mi: hangi va:ni pete:k haki a:di a:n tati preye tinze mana” inze ini. e:bame kuy taṇanta ze:vay. eda:k kulya “i:ne beḍe nikri beḍe:k peṇme ke:rdi. peṇme ke:rze huṛa. a:ne veni” inze kulya ini. eda:k kuy “a:ne peṇme ke:riba, vena”! inze kulyaka ini a:re kuy a:ri ta:hangika. eda:k ta:hangi, e: kusri venni a:re ‘ma: hangika inar ḍaray kinirba’ inze e: kusri puni a:re e: kusri dahe tinvandan va:ndba.

kuy kulyaka ini “a:ne peṇme ke:riba i:n e:nde mana”. eda:k kulya “a:n e:ntihi i:ne taṇanta va:di gi”? inze ini. eda:k kuy “i:ne e:nda! a:ne va:yi taṇanta” inze inida:k kulya taṇanta kuy va:nde inze harda:ze e:ndinba. kulya e:ndni ve:ṛa kusri va:yi a:re kulyaka huṛi. a:r kuyka venbay “ina kika va:ydi mande kulya” inze kuyka venbay. eda:k kuye kusrika vesi “de: kulya naṅka tinzade:k

a:rpa:danba. de: kulyaka i:ne pe:yze u:tihi a:ne taṇanta va:yi” inze kusrika ini.

eda:k kusri kulyaka e:ndni ve:ra darlaṇ kize pe:yze u:yi. eda:k kulya ‘abare aba, kusri he! kaptande’ inze huni. kulya hunida:k kuy taṇanta ze:tay a:re kusrika ini “i:ne va:vatihi naṅka kulya tinzayde ma, beleke va:ti”.

The Fowl and the Fox

Once there lived a fowl and a dog. The dog and the fowl had become friends. One day the fowl said to the dog, “You live down here on the ground and I will go up the tree.” The dog asked the fowl, “Why do you wish to stay up the tree? Won’t you feel hungry?” The fowl replied, “There are fruits on the tree. I will eat them. You can look for food in the village streets.” The dog agreed and began to search for food in the village. One day while the dog was away, a fox saw the fowl on the tree and thought, “How can I get to eat the fowl?” The fox went to the tree on which the fowl was living and asked, “Oh friend, why do you live alone on the tree? Come down. I have brought some rice with me, you may eat it too.”

The fowl replied, “I live in this tree. My friend has gone to the village. I will come down only when he returns.” The fox tried to persuade the fowl, “You will get hungry by the time your friend returns. So, please come down. You can eat the rice that I have brought with me.” Even then the fowl did not come down the tree. So the fox said instead, “You sing so well. Sing a song for me. I will be happy to listen to you.” The fowl said, “I will sing a song for you. Listen!” So saying, the fowl began to sing aloud, calling out to its friend, the dog. When the dog heard the fowl’s call, it understood that somebody had frightened his friend. So the dog rushed back immediately without waiting to find any food.

Meanwhile, the fowl said to the fox, "While I am singing, you should dance to my song." The fox asked the fowl, "Will you come down if I dance?" The fowl replied, "Yes, if you dance, I will surely come down." On hearing this, the fox began to dance with joy, believing that the fowl would come down the tree. While the fox was dancing, the dog returned home. The dog asked the fowl, "Why has this fox come here?" The fowl said to the dog, "This fox has been insisting that I come down the tree so that he can eat me up. I will come down only if you drive him away."

When the fox saw the dog, immediately a thought struck him, "Oh, the fowl's friend is a dog. It will bite me." Feeling frightened the fox ran away. The fowl came down and thanked the dog, "If you had not come, the fox would have eaten me up. It is good that you returned on time."